

The Video ★ Watchdog BOOK[®]

100'S
OF TAPES
APPRAISED!

Tim
Lucas

©92 SRE

CENSORED
SCENES!

ALTERNATE
VERSIONS
COMPARED!

VIDEO
REITITLINGS!

BLOOD SIMPLE

99 WOMEN

H MAN

DIE SISTER DUE

CATAclysm

BRAIN DAMAGE

THE LAST M

THE GHOST II

THE WIZARD of OZ

20,000 LEAGUES UNDER THE SEA

PIRANHA

REVENGE

ALIEN

MATADOR V

ZOMBIE LAKE 0

CONTEMPT

FOREWORD
BY

JOE DANTE

**The
Video ★
Watchdog[®]
BOOK**

Also by Tim Lucas

YOUR MOVIE GUIDE TO VIDEO TAPES & DISCS

Horror

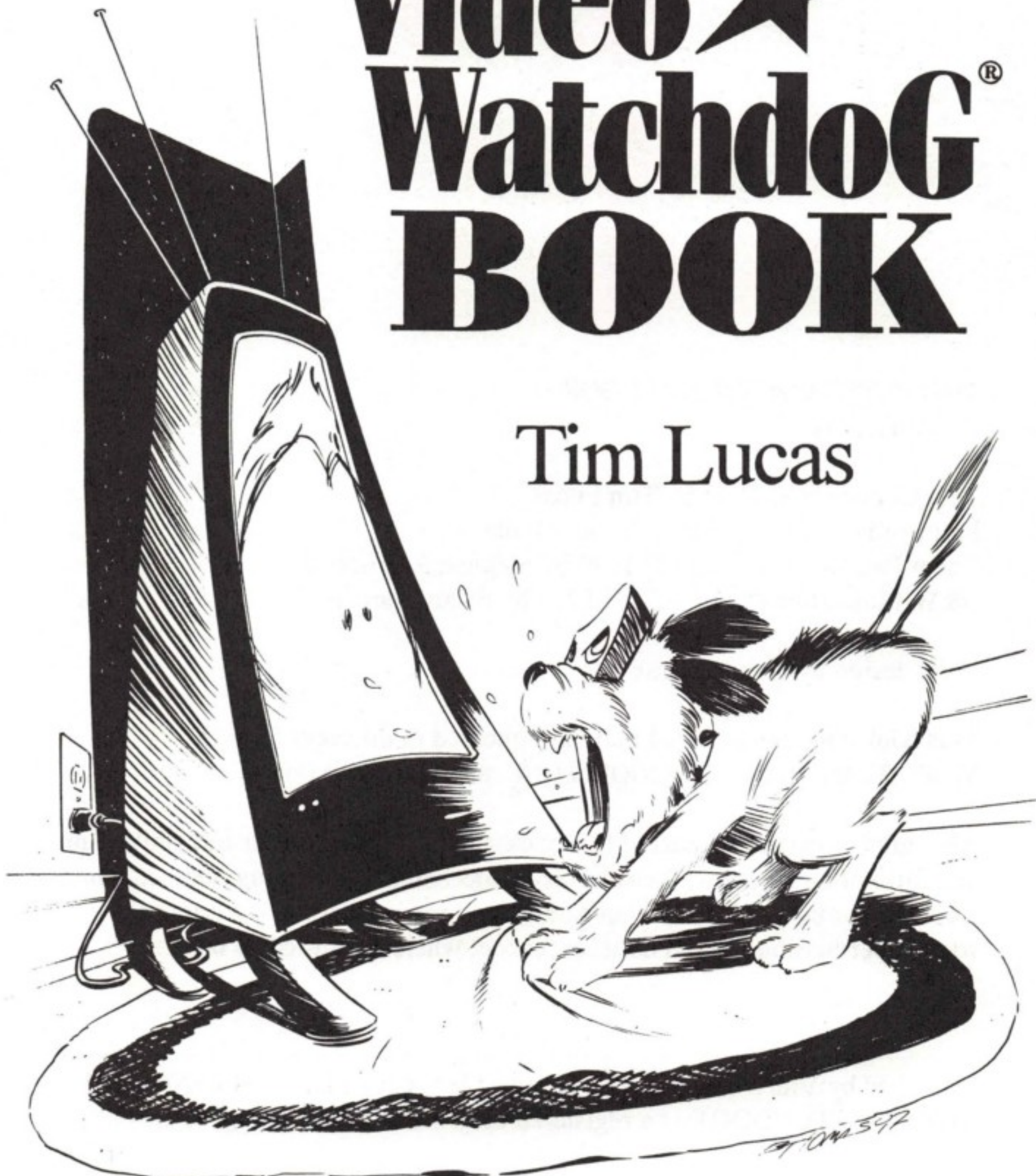
Mystery/Suspense

Science Fiction/Fantasy

Movie Classics (with Alex Gordon)

The Video ★ Watchdog® BOOK

Tim Lucas



Illustrated by Brian Thomas

Cover by Stephen R. Bissette

VIDEO WATCHDOG • CINCINNATI, OHIO

THE VIDEO WATCHDOG BOOK

By Tim Lucas

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In Memory of
BERND BAIERSCHMIDT and MIKE HENNEL
Who Pointed the Arrow

And to DONNA
Who Keeps It Flying



Contents

<i>Acknowledgements</i>	x
<i>Foreword</i>	xiii
<i>Introduction</i>	xv
<i>A Note on the Text</i>	xxii
COLUMNS	1
1 InDOGural Address	2
HERCULES—WHICH VERSION IS STRONGER? • PANNING THE SCANNING • A HAL OF A MISPRINT • ENOUGH FAULTS! OPEN THE VAULTS! • TRAILER PERKS	
2 A Dozen Minus 12	7
BEING GONE • MAY THE 24 F.P.S. BE WITH YOU • WES ISN'T MORE • AILIN'	
3 Shatnered Dreams	12
A TAPE BY ANY OTHER NAME • A TREAT FOR BOTH EYES • WARNERS GETS THE BUGS OUT	
4 Putting Words In Their Mouths	15
BUYER BEWARE • ENCORE! ENCORE!	

Contents

5	Meddling with the Music	18
	A HELL OF A MISTAKE • CID STUCK IN MID • A SCENE YOU CAN'T REFUSE	
6	Bad Phibrations	21
	MESSAGE FOUND IN A BOTTLE • SOUNDS GREAT TO US, 20TH! • HELTER SCATTERED, MOAN OF ARC	
7	Sacrifices on the Altar of Entertainment	25
8	Upgrading Your Nervous System	29
	DON'T MICKEY WITH THE ROONEY! • ERRORS CONTINUITY MORE	
9	Hercules Rechained	32
	THEY'RE GOOD FILMS, JUST VERY BAD VIDEOS • FOR RICHARD OR POORER • ERROR MONTH'S THIS CONTINUITY	
10	Enough to Make Your Head Spin	35
	LAWYERS IN SPACE • NAUGHTY NOTES • ERROR THIS CONTINUITY MONTH'S • LAST TRY ON THE LEFT	
11	The Butchering of Dario Argento	38
12	AIP Outrage!	52
13	A Pair Gone	57
	UNICORNUCOPIA • AFRAID OF FRED A • HELP WANTED	
14	Ready, Willing & Cable	62
	AMPUTATED BOOTLEGS • ONE LINERS • KEY NOTE ADDRESS	
15	To Hell with Commercials!	67
	VERSION TERRITORY • BANZAI, PER FAVORE! • RUSSO REDUX • NASCHING OUR TEETH • WILLIAM CASTLE LIVES! • WHERE HAVE ALL THE GOODTIMES GONE? • R. I. P.	
16	Horrotica! The Sex Scream of Jess Franco	73
17	Franco—The Magic Continues	101
	HOW TO PAWN YOUR EVIL SPAWN • RED, WHITE AND GRUESOME • CHILLS FOR THE COST-CONSCIOUS • THE WORLD IS A CAROUSEL OF KARLOFF, KARLOFF, KARLOFF • SEEING IS DISBELIEVING • 16.6 CATS PER MINUTE • A WAG OF THE TAIL • THE ANSWER YOU'VE ALL BEEN WAITING FOR (SUCH AS IT IS)	
18	Damaged Goods	109
	THEY MAKE 'EM LIKE THEY USED TO • BOOB TUBE BULLETINS • FRANCO'S FRIEND • AFFORDABLE PLEASURES • THE LAST PARAGRAPHS	
19	Hitch Caught	116
	TWO! TWO! TWO CHANNELS IN ONE • AN A+ FOR Z • SET YOUR SIGHTS ON RITES • THE TOOTH, THE WHOLE TOOTH • NOTES FROM THE VIDEO DOGHOUSE	
20	Reckless Redneck Reduction	124
	FRANJUI GESUNDHEIT! • HIS BARKER IS WORSE THAN HIS CENOBITE • EVERY ROSE HAS ITS THORNE • THERE'S ALWAYS ROOM FOR GIALLO • SEQUELITIS HITS THE RETREADS • TOURNEUR ON TURNER • EERIE SCHMALTZ FROM THE MCA VAULTS	

Contents

21	Artists & Models	133
	OF FRITZ AND 'PHIBS • SEASICKNESS • THE REAL PEDRO	
22	Dial "W" for WALLACE!	138
23	The Slashing of "INTRUDER"	162
24	Gore and Remembrance	169
	DOUBLE DEKKER • ALL ROADS LEAD TO ROME • ICON TELL THE DIFFERENCE • GIANT MONSTERS, SMALL PRICES • YOU STILL CAN'T JUDGE A TAPE BY IT'S COVER • OPEN SESAME—THE VAULT IS OPEN! • BURTON SPELLS THE MAGIC WORD	
25	Is There Life After SUSPIRIA?	179
	NEW AGE ATOM AGE • THE TAPE WITH MAYNE IS REALLY KIND OF PLAIN	
26	Return of the Kroogey Man	186
	CANNIBAL CONNOISSEUR CALLS COLLECT • BLOCKBUSTER OR BIG BROTHER? • VARIOUS VERBOTEN VIDEOS VICTORIOUSLY VOUCHSAFED	
27	Face to Face with "FACELESS"	194
	THE LONG & SHORT OF "PIT" • HEY, STUART—GET A NEW (RE)AGENT! • CLV CI'S ASAP, OK? • CUT THE CABLE	
28	Remembering Terence Fisher	203
29	Rhino Reconsiders	214
	HARD OF HARRINGTON • MORE SNAKE OIL • PINK FLOYD • CANADA'S NEW PRIME SINISTER • THE WHY-YOU-I-UGHTTA ZONE	
30	The Kindest Cut of All	220
31	Outfoxing the Letterboxing	227
	TV (1.33:1) • WIDESCREEN (1.85:1) • ANAMORPHIC (2:1 to 2.70:1)	
32	Trailers For Sale or Rent	235
33	Serial Chillers	245
	AMAZING STORIES • THE OUTER LIMITS • TALES OF THE UNEXPECTED • THE TWILIGHT ZONE	
34	1971: The Year of X and Violence	255
35	Who Framed EDWARD SCISSORHANDS?	263
 ADDRESSES		268
 RETITLINGS		269
 BOOK INDEX		309
 MAGAZINE INDEX		331

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THE VIDEO WATCHDOG BOOK carries only one name on its spine, but it has been the joint effort of many talented people. I wrote these articles over a period of years, but my wife Donna somehow turned them into a book—and compiled its two mammoth indexes—between issues of a bimonthly magazine! Since this book has been as much her endeavor as mine, it seems silly to thank her in it—but I do, for the persistence of her love and energy, for her tireless devotion to the cause, for somehow keeping *my* nose to the grindstone, and also for the production wizardry she brings to every VIDEO WATCHDOG publication. She's Number One in my book.

I've never met Joe Dante face-to-face, but we're so well-met through the things we've created that the rest somehow hasn't been important. We both started writing for monster magazines at a precocious age; we even reviewed movies for competing industry journals in the early 1970s. I've loved all of his movies from HOLLYWOOD BOULEVARD (1976) to GREMLINS 2: THE NEW BATCH (1990), and Joe has been an enthusiastic VW supporter since Day One. I felt no hesitation about asking him to contribute a Foreword to this book, and he didn't hesitate to comply—even though, unknown to me at the time, he was only a fortnight away from starting his new movie, MATINEE. Thank you, Joe.

Steve Bissette has been an invaluable friend—and regular informant to the Watchdog columns—over the years, and I want to thank him for providing his humorous, stylish, and all-too-biographical cover painting of the Watchdog. Thanks also to Brian Thomas, for his wonderful assortment of interior illustrations. Steve and Brian have captured and projected the personality of the column in ways that movie stills, however rare, cannot. That personality is the glue that holds this book together.

Speaking of stills, the peerless pics reproduced herein (for your peering pleasure) were culled from the collections of Lucas Balbo, David Del Valle, Eric Hoffman, Bill Kelley, Craig Ledbetter, and Alan Upchurch. I thank them, one and all, for their friendly and enthusiastic support of this project, and for their wonderful contributions—past, present, and future—to VIDEO WATCHDOG Magazine.

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Michael Lennick has been one of the Watchdog's longest-running sources of advice, information, repair tips, insight, and tech-speak and, as such, he distinctly rates a hearty hosanna.

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Finally and most importantly, it must be said that the Watchdog column could never have endured to book length without the ongoing support of literally hundreds of informants. I am grateful to everyone who has shared a “Eureka!” with me over the years, some of whom are mentioned in the following pages by name.

To the Watchdog’s other correspondents—those whose news was already in hand, or lost underfoot... to those whose questions have led to mind-expanding research and head-splitting uncertainty... and to those special folks who tuck little valentines of encouragement in with their subscription renewals—please know that this much was accomplished also because of you.

—T. L.

Foreword



If you're reading these words, chances are, you share my fascination with the Arcane, the Obscure and the Oddball—at least where movies are concerned. The collected information (none dare call it trivia) you now hold in your hands isn't likely to be found anyplace else, which makes THE VIDEO WATCHDOG BOOK a unique treasure for film fans and film historians alike.

For those of us who have become WATCHDOG fan-addicts it's hard now to imagine a world without it. Yet back in the 1960's when Mario Bava, Riccardo Freda, Alfred Vohrer, Terence Fisher, Don Sharp and even Roger Corman were plying their trade in the world of international exploitation movies, informed comment about their work was very hard to come by. Aside from the few European "film" magazines like SIGHT & SOUND and FILMS & FILMING, where the likes of Raymond Durgnat or Philip Strick might have an insightful, non-condescending word to say, information was pretty much limited to U.S. distributor handouts and myopic newspaper reviews. All you could do was compare US and European running times and wonder how much AIP or whomever had hacked out in transition. And for those of us steeped in this stuff, it just wasn't enough. For instance, there was obviously more to Bava's *WHAT!*—but *what*? Most of us never suspected to what extent American distributors were routinely re-writing imported dialogue, shooting new material, etc. And home-grown movies had their own ineffable mysteries—just how *did* that dream sequence with scenes from FRANKENSTEIN—1970 go back through time and find its way into TV prints of THE DAUGHTER OF DR. JEKYLL, which was made a year earlier? The confusion moved into overdrive once the video market kicked in. Never before had so many different films been made available worldwide in so many different versions, with so many alternate titles (a comprehensive listing of which appears in this book).

Well, it took a long time, but the old frustration is finally ending. Thanks to the scholarly devotion of dedicated archivists like Tim Lucas, the scales are falling from our eyes to a point where it's even foreseeable that, someday, *every* Jess Franco movie will be accounted for, in each territorial cut, title and version.

Tim's VIDEO WATCHDOG column was the first to alert the world to the fact that there are no rules in Videoland—that, for instance, the only version of Michael Reeves' **THE CONQUEROR WORM** available on domestic home video has a cheap synthesizer track in place of Paul Ferris' haunting original music score. That the first video release of **THE DIRTY DOZEN** was more than a dirty dozen minutes short. Censor cuts. Aspect Ratios. Subliminal imagery. Stuff like that. Want to find the best quality tape available on some forgotten public-domain serial? Check the WATCHDOG.

So, even if you've never heard of Ruggero Deodato, or think K. Gordon Murray is the guy who used to run his Hollywood home movies on **THE DEAN MARTIN SHOW**, you'll find VIDEO WATCHDOG habit-forming. It's certainly *my* drug of choice.

—Joe Dante
Universal City, California

Introduction



t all began with Hercules—a foretaste of the labors to come.

It was 1985, and I was working as the Horror/Fantasy Editor of the now-defunct magazine VIDEO MOVIES. While reviewing Embassy Home Entertainment's reissue of the Steve Reeves epic **HERCULES** (1957), I noticed shortly after popping it into my VCR that something didn't jibe with the telecast version I had taped the previous year. Not only were the opening credits of the two versions completely different, but the English-dubbed dialogue of the Italian film had been completely rewritten! Soon after that fateful viewing, I had occasion to remark to my editor-in-chief, Matthew White, about the number of films that were appearing on videocassette in altered form—with missing scenes, additional footage, and yes, new titles.

Perhaps, I suggested, this phenomenon was sufficient to support a column?

"Yeah," Matt enthused, "kind of a video watchdog."

"*The Video Watchdog*," I corrected, fine-tuning the concept.

Matt warmed to the idea, and "*The Video Watchdog*" debuted in the October 1985 issue of the newly reformatted VIDEO MOVIES, now rechristened VIDEO TIMES. "*The Video Watchdog*" appeared on the inside back page of that monthly magazine for only 10 issues, but I was told that it drew more reader response than any other feature. Since VIDEO TIMES was a mainstream video magazine, these early columns embraced all film genres equally, and "*The Video*



VIDEO TIMES
Volume 2, Number 10—
The Watchdog's
birthplace.



OVERVIEW frame
enlargement: *Lights,
Camera, Detection!*

Watchdog” became the first column to focus on the ways in which motion pictures were being *presented* on video—at a time when most video magazines were content to hire Big Name film critics to lard their review pages with year-old movie critiques written, more often than not, from memory.

Just as the column was hitting its stride, Matt White suddenly resigned as editor-in-chief of VIDEO TIMES, followed by editor Darrell Moore. The magazine—one of the most lavish and consistently well-written film periodicals ever produced in this country—suddenly began to sink under the weight of budget cuts. Eventually, I

also jumped the sinking ship (which survived for only three more issues) and spent several months shopping the column around to other video magazines. Perhaps because of its past association with a competing journal, but more likely because it threatened to displease potential advertisers, the Watchdog was unable to find a new home in print.

So I returned to freelancing, while the Watchdog hibernated.

In the fall of 1986, I heard through the tapevine that video entrepreneur Michael Nesmith (best-known for his work with The Monkees) was preparing to publish the first video magazine on videotape. Innovation ran in Nesmith’s family; his Pacific Arts Video Corporation was founded with money which he inherited from the estate of his mother, who invented Liquid Paper. My written proposal for the column was—to my amazement—accepted, and so it was that I made my first trip to Los Angeles... to write, narrate, and act in a short 35mm wraparound.

The wraparound, filmed in atmospheric B&W and scored with a melancholy tenor sax solo, opened with a tracking shot of disembowelled videocassettes strewn across a set of railroad tracks. Then the camera slowly raised to reveal a kind of slouch-hatted Harry Lime figure in the distance, silhouetted against a brick wall. As I exhaled a mouthful of cigar smoke, further obscuring my identity, the title appeared: THE VIDEO WATCHDOG. The endwrap consisted of a close shot of three videocassettes being dropped into a trashcan at the side of the tracks, followed by a shot of me ambling down the tracks into the distance and disappearing into thin air. The wraparound was filmed on a cold Saturday night in November 1986, in the industrial area of Los Angeles. I was delighted to see the

same location used years later in Ken Russell's **WHORE** (1991), in the scene where Theresa Russell's character is attacked in a station wagon and rescued by the man who becomes her pimp.

OVERVIEW MAGAZINE was released in January 1987 to a select group of American cities (Philadelphia and Washington DC among them), demographically chosen as the most video-oriented cities in America. In addition to my 5m segment, OVERVIEW contained reviews of movies and music on video, video postcards, comedy vignettes, an amusing Friday night visit to Tower Video on Sunset Boulevard, and even a contest. OVERVIEW received mixed reviews (mostly due to some ambitious but inappropriate segments of video art and modern dance), but several critics named "The Video Watchdog" as one of its outstanding innovations. The column adapted surprisingly well to video, particularly in its demonstration of continuity errors and the outrageousness of the pan/scan process. To illustrate the latter, I selected the final showdown from **SILVERADO** (1985) and noted, "That's Brian Dennehy off to the left—*way* off to the left." In fact, Dennehy was completely offscreen! (Five years later, he still is, unless you own Criterion's letterboxed laserdisc.) One of OVERVIEW's directors later told me that the only problem he anticipated with "The Video Watchdog" was trying to get clips from video companies for the express purpose of condemning them.

Sadly, we never found out, because OVERVIEW's second issue never appeared. According to Pacific Arts, matters of budget and distribution required extensive fine-tuning before publication could continue. Since then, several video magazines have come and gone but, despite Michael Nesmith's recent founding of Pacific Arts Publications, OVERVIEW still awaits its second chance.

After OVERVIEW, I reasoned that, if “The Video Watchdog” was going to survive, the next move was up to me. The column’s focus had always favored horror and fantasy films—these films being especially vulnerable to editorial interference—so I offered the column to FANGORIA, America’s best-selling



OVERVIEW #1:
The Watchdog arrives on Video.

GOREZONE #1:
A place of rebirth.



horror magazine. (FANGORIA had previously published my article “The Butchering of Argento,” a Watchdog-oriented survey of the US censorship of the films of Italian director Dario Argento—also included here.) The magazine’s young editor, Anthony Timpone, explained that FANGORIA couldn’t accept the column because it was already devoting two of its pages to video reviews. However, in anticipation of several new horror magazines about to appear on the market—HORRORFAN and SLAUGHTERHOUSE to name two—FANGORIA was preparing to launch a *sister* publication, to provide their own best competition, so to speak. Tony suggested that my column might fit into that magazine very

well. And so it was that “Video Watchdog” appeared in the first issue of GOREZONE (May 1988).

Tony granted me almost total freedom with the column, which assumed the role of whistle-blower to a generation of horror fans weaned on graphic horror films with splices where eruptions of gore used to be. After years of having to swallow their disappointment, “Video Watchdog” told GOREZONE’s readers—shot by shot—exactly what they were missing, exposed numerous retitlings, and eventually turned its attentions to more cultural crimes, such as the ways in which foreign movies were altered to suit “American tastes.”

The GOREZONE columns taught me that video could be much more than a means of entertainment; it could also be used as an invaluable tool for primary research. It was during this period that I discovered my most reliable working methods. I started comparing alternate versions of the same film by watching them, side-by-side, in 5m increments. I also started viewing imported tapes with dialogue in foreign languages I couldn’t understand, which helped me to appreciate the damage done to many serious, well-meaning films by less-than-reverent dubbing. Familiarizing myself with the horror films being produced in other countries gave me a new, global insight as to what the genre could be, and made me all the more impatient with the juvenile “Freddy” and “Chucky” horror being peddled in the States. These feelings crept into my writing for GOREZONE, and it was echoed back at me from a surprising number of readers who were supposedly into this stuff.

GOREZONE was crucial in helping me to gauge the Watchdog's true audience. I received many perceptive and useful letters from mature, intelligent readers, sent in from all over the globe. At the same time, "Video Watchdog" was surrounded in every issue with material that was incompatible with my own. Frankly speaking, my column stood out like a sore thumb—on a gushing, severed arm. I was concerned that "Video Watchdog" would be misunderstood as gratification for gorehounds; I knew that it was (or could be) much more than that.

These observations, coupled with the fact that I had a steady surplus of material on my hands, led to the pivotal notion of August 1989: *Why not start a "Watchdog" newsletter?*

My wife Donna—a computer software instructor with a background in creative design—encouraged the idea, agreeing to handle the layout, production, and distribution of this desktop publishing scheme, despite the burden of a day job that already demanded 110% of her time. Our original plan was to produce a newsletter with only a few, if any, stills. The 64-page, fully-illustrated, advertising-free magazine that came to be, was not at all what we expected to become. However, the creative support offered by my international network of correspondents, and the enthusiastic response from early subscribers, was such that VIDEO WATCHDOG rapidly evolved beyond our humble intentions like a force of nature.

The lengthwise expansion of the column into a magazine allowed us to explore the Watchdog concept as a more faceted series of departments. The "Video Watchdog" column, redundant in a magazine with the same name and goals, became "Watchdog News." Our section "The Cutting Room Floor" offered in-depth comparisons of alternate versions of films—obtained from various countries—to inform readers which tapes looked the best, which contained additional footage, and so on. Long annoyed with what was passing for scholarship in the film books I was reading, I decided to correct these errors in a column called "Biblio Watchdog." In the name of fairness, and recognizing the paramount importance of the truth, we decided to continually challenge our own discoveries in the same rigorous way, by maintaining a regular "Errata" section that corrects our own past mistakes. The unusually heavy response to our announcement of publication (in GOREZONE #13) also allowed us to incorporate a letters column, "The Letterbox," into our first issue.

VIDEO WATCHDOG #1 was published on June 15, 1990. The printing was a nightmare, the work of an inexperienced company unwilling to say so. It was not only printed on a much-heavier stock than we ordered, but the grain of the stock was actually *going the wrong way*, making the pages even *less* flexible! No two copies seemed to be the same size, and numerous copies contained blank pages. Despite these unpleasant birthmarks, response to the

newborn VIDEO WATCHDOG was almost preposterously enthusiastic; our readers thanked us for producing such a “durable” magazine and urged us not to change a thing. Subscription orders arrived in the mail from Martin Scorsese, Frank Henenlotter, the New York Public Library and, in time, the Library of Congress! To Donna and me, this maiden effort already looks 10 years old, but our direction was apparent, our philosophy intact.

We succeeded in finding the magazine’s “voice” and “look” (and the printer of our dreams) with VIDEO WATCHDOG #2. In this issue, we launched “Video Around the World,” a multi-standard menu to cassette cuisine, with correspondents representing the major countries of the world. This issue declared VIDEO WATCHDOG the first and only *global* video magazine in the world. Because of our bimonthly schedule, VW #2 was produced before our first issue had a chance to perform on newsstands, and advance orders were predictably small. Only 3,000 copies were printed and they disappeared almost immediately, the cover story (“The Annotated TWIN PEAKS”) coinciding with a national mania. VIDEO WATCHDOG #2 became an instant collector’s item and today—only two years later!—mint copies are commanding \$30 and up.

While all of this was happening, Tony Timpone generously allowed the Watchdog column to continue in GOREZONE; it was obvious that our budding circulation posed no threat to their six-digit popularity. However, the demands of preparing *two* bimonthly Watchdog columns (one of them 64 pages long!) quickly began to take its toll. I anticipated that things would become easier when GOREZONE—having soundly knocked their competition off the market—changed from a bimonthly to a quarterly schedule. Unfortunately, considering the necessary lead time, GOREZONE’s new timetable made it impossible for “Video Watchdog” to continue as a *news-oriented* feature. I attempted to generalize the column, filling it up with essays and retrospectives, but this was ultimately unsatisfying to me. VIDEO WATCHDOG Magazine had taken the concept far beyond the perimeters of the original column. To crib a line from David Cronenberg, VIDEO WATCHDOG was a magazine that dreamt it was a column, and loved it—but, after a year of publication, the magazine was awake. Consequently, the “Video Watchdog” column made its final bow-wow in GOREZONE #21.

• • •

These articles represent the first steps toward a new way of writing about home video. They work from the assumption that video is not merely a commercial graveyard for last year’s movies; they consider video to be the cinema’s own living archive. At least that is the *potential* of video; the reality often falls short of that mark, which explains the need for VIDEO WATCHDOG.

In all of its incarnations, VIDEO WATCHDOG has believed one thing above all: that fantastic films—which, after all, were the very foundation of cinema—deserve to be documented with responsibility, intelligence and, most importantly, a sense of vision. If the film and video industries can be taught to better respect the genre from this example, perhaps such instances of mishandling as this book describes will become less common in the future.

—Tim Lucas
Cincinnati, Ohio

A Note on the Text



ll 32 "Video Watchdog" columns—and some additional pieces written as "Video Watchdog Special Reports," though not always published that way—have been revised and updated for this collection, to insure their usefulness and currency.

The columns written for VIDEO TIMES (October 1985-July 1986) have been updated with separate postscripts, so that they can expose faulty 1980-85 releases—which may still found in older video stores—while taking into account the subsequent corrections of these inadequacies. (The complete version of *THE SEA HAWK*, for example, is available today from MGM/UA Home Video, but consumers still need to be warned against renting Key Video's incomplete edition.) The *GOREZONE* columns (May 1988-Spring 1992) have been updated less conspicuously, by correcting the main body of text itself. My video reports about the films of Dario Argento, Jess Franco, and Edgar Wallace have been revised to include titles released since their initial publication. Everything is presented in the order in which it was written; the pertinent dates are prominently displayed, allowing the reader to gauge the vintage of the tapes and discs under scrutiny.

The VIDEO TIMES columns have also been somewhat rewritten for their appearance here. Home video has grown so much in such a short time, that the Watchdog's first barks tend to sound rather dated and elementary today. (Fortunately, sentences like "You can say whatever you like about the letterbox format, but we're personally in favor of it" have become worse than unnecessary!) The Watchdog's signature use of pun-oriented subheads wasn't introduced until the fourth column, but these have been added to the earliest entries for the sake of a unified presentation. I have condensed certain episodic scrambles after truth (eg., the *ILSA* films) into simple statements of immediate fact. I've also taken the liberty of deleting material that seemed unimportant in hindsight, as well as references to mail order video companies which have since gone out of business or proved themselves unreliable.

—T. L.



COLUMNS

1 *InDOGural Address*

October, 1985



With this issue, we introduce "The Video Watchdog," a monthly column conceived to police video releases old and new, on tape and disc—to advise you, our readers, of releases of outstanding technical quality and, simultaneously, to alert you to instances of exasperating carelessness. After all, if you're shelling out \$59.95 to buy a videocassette, shouldn't you be forewarned if it's incomplete, if it's better or worse (or different) on one label than another, if the video transfer is less than masterful, if it contains additional footage, or if it's been issued with a Hi-Fi Stereo soundtrack? The Watchdog also intends to congratulate video companies on their victories, and inform them of whatever shortcomings may exist in their current product, with an eye toward correcting such errors in future editions. Naturally, The Watchdog can't sniff out every half-inch mishap, so we encourage everyone to join in the fun.

HERCULES—WHICH VERSION IS STRONGER?

Embassy Home Entertainment's newly-issued **HERCULES** (1957), starring Steve Reeves, is well worth seeing—especially for those viewers already familiar with Magnetic Video's earlier release and Embassy's own television prints. Embassy's cassette contains the same film, yet it's entirely different!

The main title sequence of Magnetic's tape (like the TV print) is an animated prelude set in the heavens, opening with a connect-the-dots constellation of Hercules that segues, with a bolt of lightning, to the credits scroll. Embassy's new version replaces this footage with a more prestigious-looking, letterboxed sequence of panoramic gold-lettered credits, presented against a velvety red backdrop. (There's also an Italian-style "Intermission" card done in the same style, inserted halfway through the movie.) Best of all, the Embassy **HERCULES** contains a completely *new* English dialogue track that improves on the sometimes awkward dialogue and mismatched sound effects of the original

Opposite: HERCULES: Sylva Koscina does her best to rouse the slumbering Steve Reeves.



release. The re-recorded dialogue (voiced by different actors) has a quality that is not only literary and heroic, but also more believable; it actually enriches the film's performances (often accused of being "wooden" rather than "iconic"), and complements Pietro Francisci's painterly direction.

It's a terrific job, almost bordering on restoration, but inexplicably, the film runs 3m *shorter* than the 107m running time listed on the box. A 3m trailer for Francis Coppola's **THE COTTON CLUB** (1984) is included as compensation.

HERCULES:
The World's Strongest Man endears himself to the World's Most Vulnerable Woman by fixing the World's First Flat.

PANNING THE SCANNING

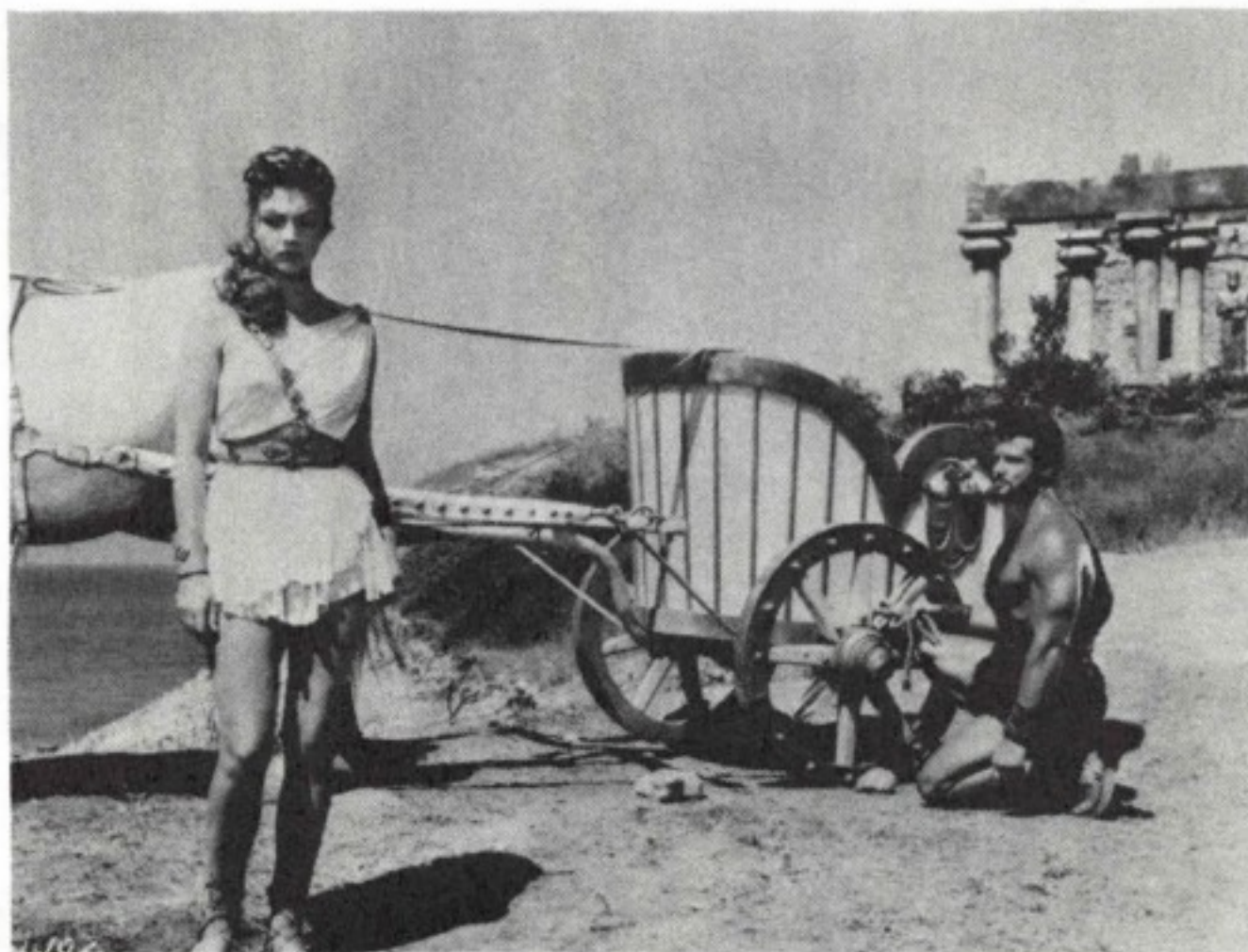
The Watchdog's first citation for Bad Panning & Scanning goes to MGM/UA's **2010: THE YEAR WE MAKE CONTACT** (1984), which man-

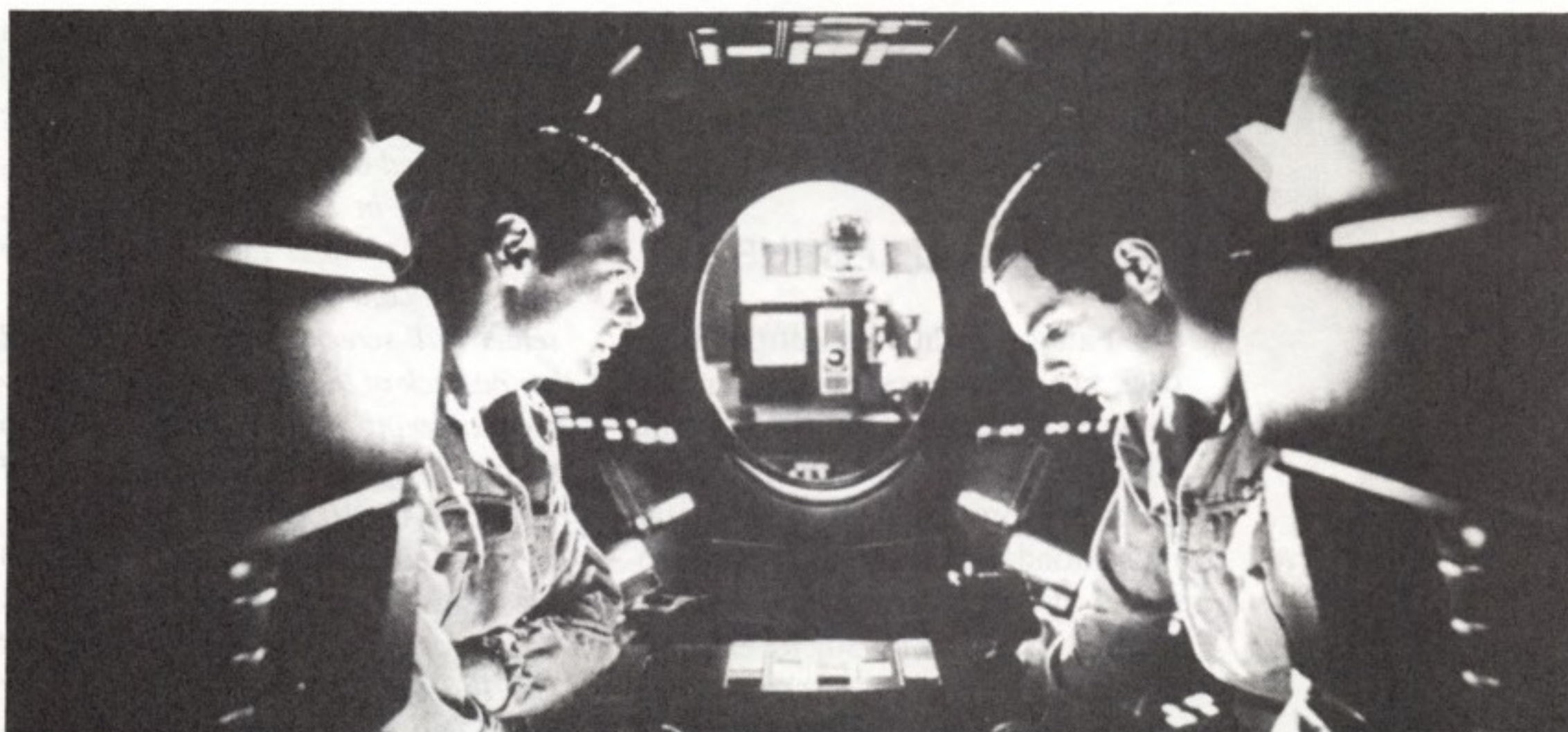
ages to crop novelist/screenwriter Arthur C. Clarke's cameo appearance out of the movie! According to Michael Lennick of Toronto, Ontario, Clarke could be spotted in 35mm prints as a shabby vagrant, seen feeding pigeons from a bench positioned in front of The White House. On the left side of the bench is Dr. Heywood Floyd (Roy Scheider), making his pitch to join the Jupiter recovery mission. "Every time they cut away from Scheider, I felt sure they'd find Clarke the next time they cut back, but it never happened," Lennick writes.

Curiously, Clarke still appears elsewhere in the film—as a caricature on a mock-up cover of *TIME* magazine, presented this time as the future President of the United States, with his back turned suspiciously to the future Soviet Premier—Stanley Kubrick!

A HAL OF A MISPRINT

Since we're talking about **2010**, how about MGM/UA's great new re-issue tape of Kubrick's **2001: A SPACE ODYSSEY** (1968)—which finally presents the film in the Digital Stereo "Dolby Surround" sound it demands for full impact! Why then did MGM/UA have to detract from this achievement by promising inside their box that "This MGM/UA Home Video Program is presented in its original motion picture version?" (Don't gasp too soon, folks.) As most of the film's admirers know, Kubrick trimmed his 1968 masterpiece from 160m to 141m





after its initial Cinerama playdates, but MGM/UA's new cassette release runs only 139m! The 2m discrepancy between the theatrical and tape versions reflects the absence of the musical overture reel, which not every theater bothered to show anyway. This shortcoming aside, the arrival of **2001** in stereo must be counted as one of the most important video events of 1985.

ENOUGH FAULTS! OPEN THE VAULTS!

In response to a recent "Why Doesn't Somebody Release...?" request for Henry Levin's **JOURNEY TO THE CENTER OF THE EARTH** (1959), Brad Arrington of Whittier, CA writes: "I cannot agree too strongly! The demand here in southern California for

a release of **JOURNEY** is tremendous. However, please remember that this film and most (if not all) of the 20th Century Fox CinemaScope pictures were originally released with four-channel, magnetic, stereophonic sound! The stereo was a great selling point for these pictures but, so far, the only stereo release of a CinemaScope film (that I'm aware of) has been CBS/Fox's **THE KING AND I** (1956)! The recent laserdisc release of **BUS STOP** (1957) is perfectly god-awful! The stereophonic masters of **THE ROBE** (1953), **THE EGYPTIAN** (1954), **KING OF THE KHYBER RIFLES** (1953), **GARDEN OF EVIL** (1954), and **THE LOST WORLD** (1962) are still in the Fox vaults, so why don't they form a "Classics" arm to restore and properly transfer these wonderful films? They should be released letterboxed

*2001: A SPACE
ODYSSEY:
Astronauts Gary
Lockwood and Keir
Dullea conspire against
the cyclopean computer
HAL.*

and with their original stereophonic soundtracks, otherwise they could be recorded just as well off television."

TRAILER PERKS

Fans of the late Sir Alfred Hitchcock may be interested to learn that some of the cassettes in MCA Home Video's recent "Hitchcock Collection" are preceded by some of the most wonderful marginalia ever produced by the Master of Suspense—his trailers. **ROPE** (1950), for example, offers the delight of Hitchcock's 5m promotional short for **THE BIRDS** (1962), a droll, tongue-in-cheek lecture on Man's relationship with his fine, feathered friends that serves as an ironic explanation of the attacks dramatized in the movie. These witty bits of self-promotion are priceless, and deserve to be collected on tape in their own right.

Comments

*Obviously, a great deal of positive change has occurred since this maiden column appeared in print. Embassy's **HERCULES** turned out to be an improved print created by producer Joseph E. Levine for the film's theatrical re-release in the late 1970s. The earlier version issued by Magnetic Video was acquired, upon that company's dissolution, by VidAmerica, who distributes the tape today under their new corporate identity of VCI: Video Communications, Inc. Unfortunately, Embassy's refur-*

*bished version has subsequently become the hardest of the two versions to find. Adding to the confusion, **HERCULES** was released on laserdisc by Image Entertainment in 1991 in a breathtaking, letterboxed transfer that combined the original "constellation" credits (presented full-screen) with the improved soundtrack of the later version! A complete account of the **HERCULES** video saga will appear in a future issue of VIDEO WATCHDOG.*

Of course, today, 2001 and 2010 are easily obtainable in definitive, letterboxed laserdisc editions from MGM/UA. In 1991, a magnificent 4-disc CAV set of 2001 was released as part of The Voyager Company's Criterion Collection; MGM/UA Home Video subsequently made it one of the select few letterboxed films on cassette, priced at \$19.95.

*In response to Mr. Arrington's pleas, Playhouse Video (a children's subsidiary of CBS/Fox) released a stereo cassette of **JOURNEY TO THE CENTER OF THE EARTH** within the year. Today, Fox Video (as they now call themselves) remains one of the few companies that habitually letterbox all their laserdisc releases—including **JOURNEY**—and use their original stereophonic soundtracks whenever possible.*

*Collections of Alfred Hitchcock's remarkable trailers—including one for **ROPE**, which includes a lengthy (and exclusive) exterior scene that sets-up the events of the film itself!—are now available from the public domain mail-order services SF Rush and Cinemacabre Video. See "Trailers For Sale or Rent" chapter for more details.*

A Dozen Minus 12

2

November, 1985



Charles Kieskalt of Belleville, IL, has notified the Watchdog of some length irregularities in the Action/Adventure section of your favorite video store. He tells The Watchdog that MGM/UA Home Video's current release of Robert Aldrich's **THE DIRTY DOZEN** (1967) clocks-in at 137m—that's 12m *shorter* than the complete 149m running time, which *is* available on MGM/UA's CED disc version. He adds that the missing footage originally appeared during the climactic château assault.

Charles also mentions that RCA Columbia's videocassette of J. Lee Thompson's **THE GUNS OF NAVARONE** (1961) runs 143m, as opposed to the CED disc, which runs 157m! "Parts eliminated include Gregory Peck and company scaling a cliff and climactic sequences leading to the explosion of the two radar-controlled guns." He also complains that Warner Home Video's **THE WILD BUNCH** is missing 10m of material, unlike the laserdisc and CED disc editions which restore the film to its original 144m length.

BEING GONE

Christopher Godella of Wood Dale, IL, writes: "I prepaid for a copy of Key Video's **THE SEA HAWK** (1940) and, upon receipt of the cassette, noticed that the running time was only 109m, which is 17m shorter than the RCA/Columbia laserdisc version. In the opening scene of Key's tape, after the King of Spain makes a speech from his throne, the scene cuts to the sailing ship. In the original version, the King's scene goes on while he crosses the room toward a giant world map and continues to speak. On Key's tape, after Captain Thorpe (Errol Flynn) seizes the Spanish ship, he orders his men to free the British prisoners—then the scene cuts to them doing so. The original version, however, bridged the two scenes with footage of Flynn reprimanding a crew member for disobeying earlier orders. These are only two of several omitted scenes."

Let's hope that Key Video does something soon about putting this footage back "In Like Flynn."

Lee Wilson of Toronto, Ontario draws the Watchdog's attention to another case of missing footage, this



TM & © Lucasfilm Ltd. Productions

STAR WARS:
Does the Death Star raid look time-compressed on laserdisc?

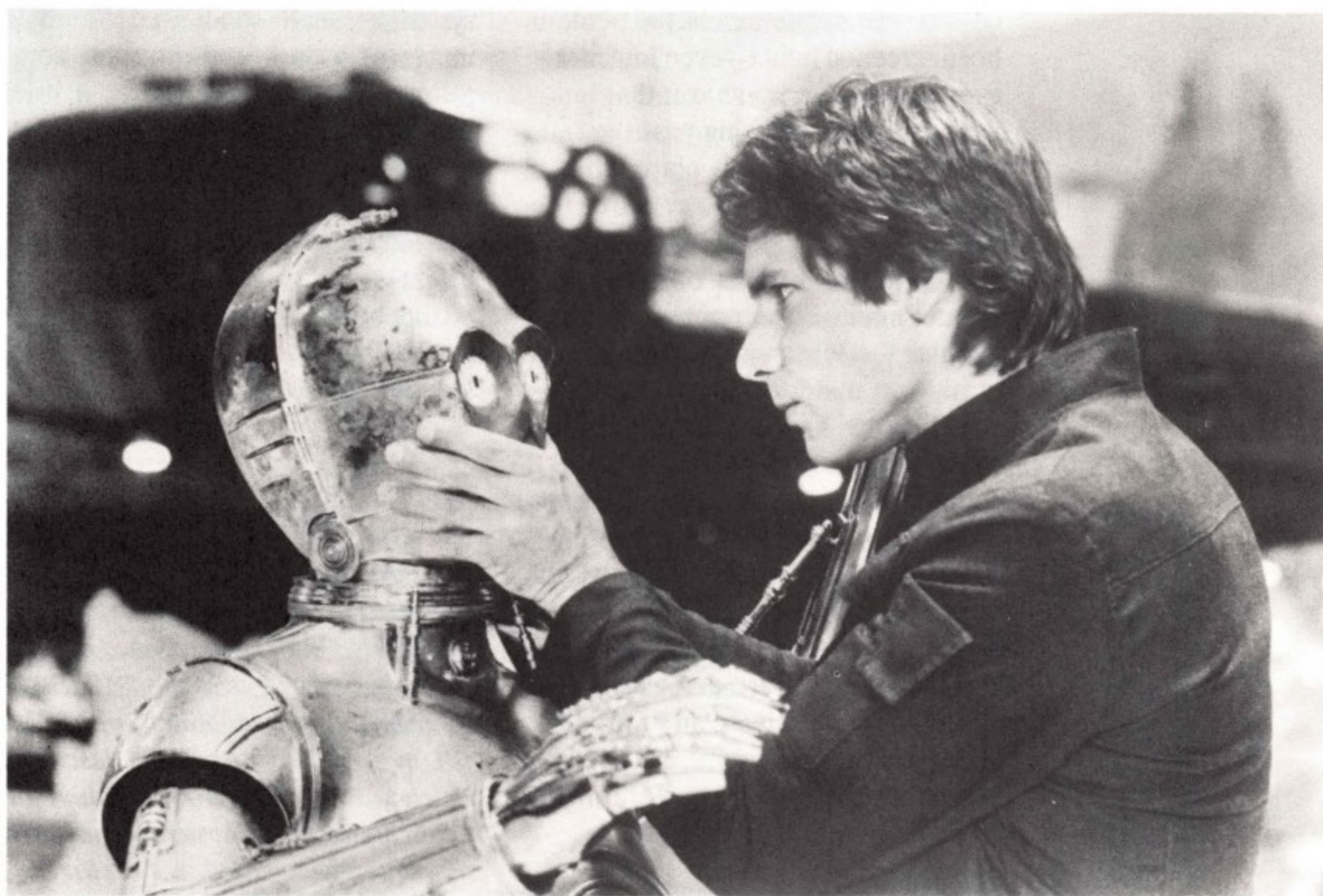
time from CBS/Fox's videocassette release of Hal Ashby's **BEING THERE** (1979). "One of the highlights of the film for me," he writes, "was a very funny selection of Peter Sellers outtakes which ran parallel to the rolling of the end credits, *à la* the **SMOKEY AND THE BANDIT** films—only much, much funnier."

For reasons not readily apparent, CBS/Fox replaced these clips with a standard end title display—although they *do* appear on the CED and laserdisc pressings! "I'm sure there are many videocassette buyers whose decision whether or not to buy

BEING THERE might be swayed by knowing that this extra material wasn't included."

MAY THE 24 F.P.S. BE WITH YOU

Laserdiscs have reportedly 60% sharper resolution than videotape, but that doesn't mean that the medium is infallible. For example, there's nothing more annoying than a "time-compressed" disc. As a rule, a laserdisc can accommodate only 60m of video with analog sound per side, and only



55m of video with digital sound. Therefore, movies running 120m or longer must be accommodated on two discs to achieve perfect fidelity.

Conscientious viewers who select CBS/Fox's laserdisc editions of **STAR WARS** (1977) and **THE EMPIRE STRIKES BACK** (1980) for the best possible visual definition may be annoyed to find these two films (respectively 121m and 124m) "forced" onto *single* discs, with their footage subtly accelerated to 25 or 26 frames per second (as opposed to the normal 24 f.p.s.)! *Voila*: Luke Skywalker's youthful soprano becomes a girlish falsetto,

and the action unreels at warp speed! Why would CBS/Fox cut corners on their two all-time box office hits? For that matter, why would George Lucas allow it?

THE EMPIRE STRIKES BACK: Hans Solo (Harrison Ford) silences the talkative C3-PO (Anthony Daniels).

WES ISN'T MORE

Video gore-mands from coast to coast are kicking up their heels over Vestron Video's long-awaited "uncut" release of Wes Craven's **LAST HOUSE ON THE LEFT** (1972). The reason behind all the excitement is the fact that this infamous, freewheeling

wallow in sadistic excess has seldom been screened intact—even in American theaters! Legend has it that innocent motorists, cruising past the outdoor theaters where it played, had a tendency to swerve away from the shocks literally spilling off the screen, and drive into ditches or worse—so theater managers were pressured into pruning the 35mm prints of their most gratuitous material. These hand-censored prints have not only survived but prevailed, if Vestron's **LAST HOUSE** tape is any indication. It runs an unbelievable 8m short of the film's original 91m running time! (Just tell yourself, "It's only a PG, it's only a PG...!") Vestron is already aware of this *faux pas* and are defending it by saying they will release an "unrated" version in the near future. But the film played in theaters with an *R* rating in 1972..!

AILIN'

In honor of those little artistic touches which allow the common viewer to feel superior to the billion-dollar extravaganza he's renting, the Watchdog is thinking of showcasing continuity errors in a special postscript called "Howlers." (Movies by Edward D. Wood Jr. don't count—too easy!) We hereby launch this Great American Tradition with a hilarious example from CBS/Fox's **ALIEN** (1979), directed by a man universally praised for his peerless eye for detail, Ridley Scott. Only six shots (3m) into the picture, the Nostromo prepares to awaken its crew from hypersleep. The awakening

system is visually condensed to a single image of a dark and dormant computer monitor screen. After a brief cutaway shot of an emergency helmet, in whose visor we see the reflection of the brightening monitor, the shot of the computer resumes as the now-bright screen triggers a beeping sound. Sitting beside the computer keyboard is a *coffee cup* that wasn't there only seconds earlier!

Comments

*Since this column was written, both **THE DIRTY DOZEN** and **THE GUNS OF NAVARONE** have been reissued on tape in wholly restored versions. **THE DIRTY DOZEN** is also available from MGM/UA in a superb letterboxed laserdisc, which sells for only \$10 more than the pan/scanned disc. Warner Home Video subsequently released a "restored" two-cassette **WILD BUNCH**, which several collectors have complained is lacking footage that was included in preview screening prints. At the time of this writing, Warner has announced a letterboxed disc of the restored **WILD BUNCH**—how "restored" remains to be seen.*

*Both **STAR WARS** and **THE EMPIRE STRIKES BACK** were later properly reissued by CBS/Fox as two-disc sets, although subtle problems have persisted. See "Who Framed **EDWARD SCISSORHANDS**?" for more information on the erratic transfer of the current **STAR WARS**.*

***THE SEA HAWK** is now in the hands of Turner Entertainment and*

MGM/UA, who have restored it to 127m for video and its Turner Network Television broadcasts. Avoid the Key Video release.

BEING THERE was repaired when its rights were acquired by Warner Home Video. The film is reportedly available—outtakes included—on sell-through cassette and on disc, as well. Beware of old CBS/Fox cassettes still lurking on the shelves of older stores; it's best to go the extra mile and snag the sell-through version.

Poor Vestron Video. They tried, but never could get **LAST HOUSE ON THE LEFT** right. As you will see, their "unrated" version was also incomplete and the complete film has never been available on video in this country. The only known uncut version in

circulation comes from the Canadian video label, CIC.

Continuity errors can be amusing to spot, but I've never enthused about them the way some people do. Since making this initial "continuity error" report, the Watchdog has seen other video reporters pounce on this notion and make it their own—to which I say, "Mazeltoz," because squinting for this stuff is a full-time job. I also consider it a form of deconstructive criticism. The Watchdog would report continuity errors again in later columns—the Watchdog segment of Pacific Arts Video's **OVERVIEW** was the first time these gaffes were exposed on videotape—but the concept never really adhered to my interest or this column.

SHATNERED

Dreams

December, 1985



If you're one of those Trekkers who smugly taped the entire STAR TREK series from your local television station—ignoring Paramount Home Video's release of the first season's episodes—you might be reaching for your checkbooks after this bit of info.

In addition to the uncut episodes, each of Paramount's pre-recorded tapes features the original broadcast's minute-long trailer for the following episode—unseen since the show's original network run! These previews are fascinating not only for their rarity, but also from a production standpoint. At the time these trailers were originally aired, the episodes in question were often still in post-production, forcing the trailers to sometimes utilize different sound effects and footage than appeared in the episodes themselves. Even the phasers sound different!

Perhaps the most intriguing trailer of all is for "The Menagerie," which appears at the end of Paramount's "Court Martial." This episode was partially composed of footage from the never-aired STAR TREK pilot "The Cage," which featured an alien

called the Keeper, voiced by Malachi Throne. When Throne was subsequently hired to play Commander Mendez in the new "Menagerie" footage, The Keeper's lines were redubbed by actress Meg Wylie. The "Menagerie" trailer contains material from the program still in an uncompleted state, with The Keeper speaking... in Throne's voice!

A TAPE BY ANY OTHER NAME

Florence Frisbee of Huntington Beach, CA, writes in with a widespread complaint: "Why are movie titles allowed to be changed when films come to home video? It is so frustrating to schedule a movie and find that I've already seen it under another name! It's even worse to tape such a movie, only to find that I've caused wear and tear on my VCR in vain! The epitome of frustration is to pay for a tape or laserdisc and have the same result. *There should be a law!*

"Here are some examples: HONOR GUARD becomes WOLF LAKE. PEOPLE TOYS becomes DEVIL

TM Paramount Pictures Corporation



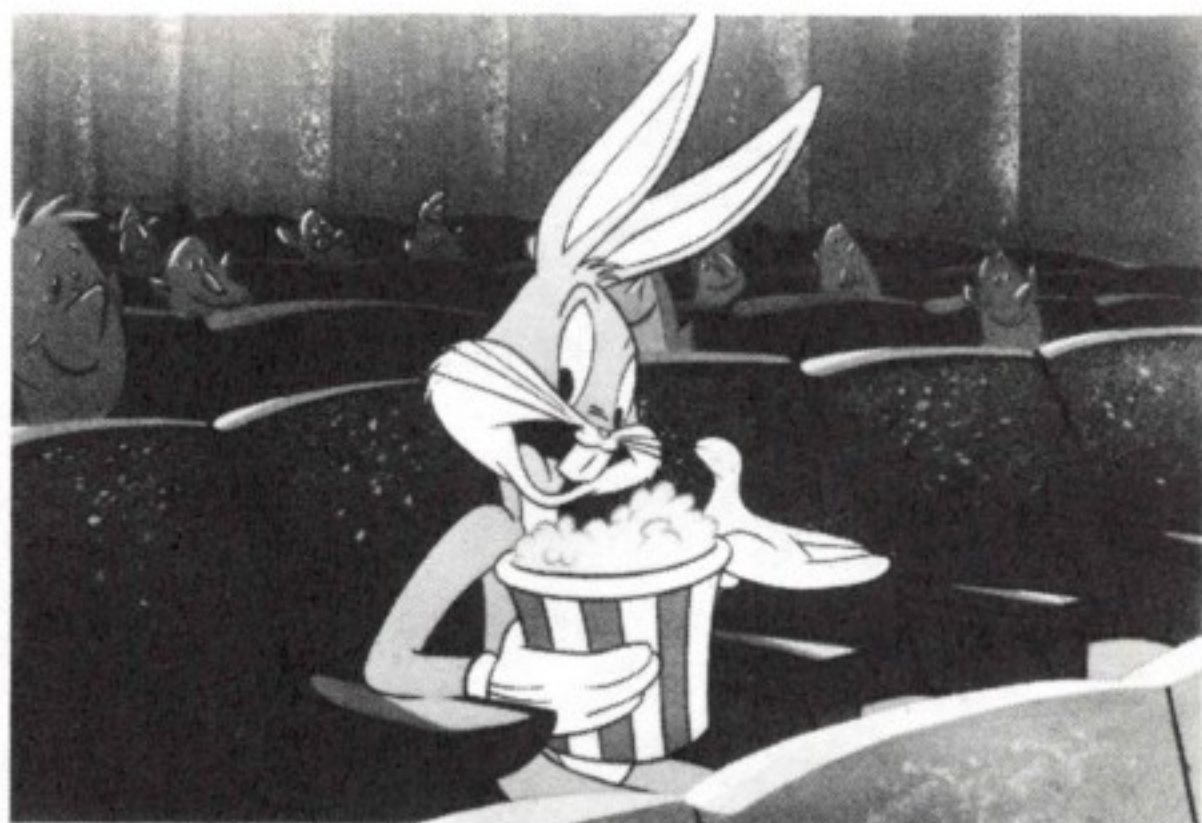
TIMES FIVE. JUNGLE HEAT becomes **DANCE OF THE DWARFS. THE LAST ENTRY** becomes **FORCED ENTRY. DUCK, YOU SUCKER** becomes **A FISTFUL OF DYNAMITE**. I could easily list more, but you get the idea. What can be done about this situation?"

Well, Florence, it's a complicated issue. Sometimes—as in the case with Sergio Leone's **DUCK, YOU SUCKER**—an alternate title can be a good omen, since that film was released to US theaters under the more familiar title in a shortened version. **A FISTFUL OF DYNAMITE** is a longer film, so the new title becomes a means of telling the two variants apart. However, it would appear that movies are also being retitled on video for less

altruistic reasons. The more obscure a movie is, the easier it becomes for would-be video entrepreneurs to retitle, copyright, and misrepresent it as their own personal property—property which can then be unloaded on as many unwitting video companies as will pay for it. After all, you don't need to know beans about the history of cinema to start a video company. If the truth be told, you don't even have to be a video company to be a "video company."

So, for the sake of consumers and honest businesses alike, The Watchdog urges his readers to keep us informed of their own retitling discoveries!

*STAR TREK IV:
THE VOYAGE HOME:
Leonard Nimoy, DeForest
Kelley, George Takei,
Nichelle Nichols, James
Doohan, William Shatner.*



BOXOFFICE BUNNY: Bugs Bunny (who else, Doc?) stars in this short animated film, included on Warner Home Video cassettes of *THE NEVER-ENDING STORY 2*.

A TREAT FOR BOTH EYES

Prism Video should be commended for their recent release of Howard Hughes' *THE OUTLAW* (1943). "What, *that* old eyesore!" you may cackle. Well, thanks to an overabundance of inferior transfers flooding the public domain video market, *THE OUTLAW* has become something of an eyesore, but there was a time when it was considered quite an uncommon treat for the eyes. Prism's transfer restores this breakthrough film to its original, pristine glory. Seen as intended for the first time on video, the silver tones in the monochrome photography are as impressive as the fleshtones in the viewer's imagination.

WARNERS GETS THE BUGS OUT

Warner Home Video's classic cartoon retrospective, *THE GOLDEN JUBILEE 24 KARAT COLLECTION*,

has been assembled with special consideration—not only for the viewer, but also for the artists responsible for these animation masterpieces. Almost every opening credit sequence in the nine-cassette series is "window-boxed," making the entire 1.33:1 frame visible. (A "windowbox" is a square-shaped frame, as opposed to the rectangular framing of the so-called "letterbox.") Therefore, Mel Blanc is not listed on-screen as Mel Bla, as often happens during television broadcasts. Everybody knows Mel, of course, but lesser-known layout and background artists, and sound effects technicians will receive the full credit they deserve. Th-th-that's all, folks!

Comments

That's right, it was Florence Frisbee who got the ball rolling on the sensitive issue of video retitlings. Over the years, the "Video Watchdog" column became a veritable bulletin board for this kind of discovery, and the obsession developed into its own department in each and every issue of VIDEO WATCHDOG magazine. Since this book includes a comprehensive list of pseudonymic tapes, I've removed all subsequent reports of retitlings from the columns themselves—unless the information is attached to an interesting story—to avoid redundancy.

Warner Home Video's window-boxing of the credit sequences of its cartoon collections became standard with Turner Entertainment's acquisition of the Warner cartoon catalogue.

Putting Words In Their Mouths

4

January, 1986

Unfortunately, two of the most outstanding works of the contemporary French cinema—Jean-Luc Godard's **CONTEMPT** (*Le Mepris*, 1964) and François Truffaut's **DAY FOR NIGHT** (*La Nuit Américaine*, 1973)—are available on video only in English-dubbed versions. The Watchdog prefers subtitles when they are available, but it must be said that these films fare worse than most, because both pay unusual attention to the subject of language. In **DAYFORNIGHT**—available on Warner Home Video—Jacqueline Bisset plays an American actress enduring a personal crisis while working in a French film. In the subtitled version that won the Academy Award for Best Foreign Film, Bisset's performance was largely in French, with some emotional utterances in English. The distinctions here are completely lost in the dubbed version, as is much of Valentina Cortese's Oscar-winning supporting performance—not least of all her bilingual nervous breakdown, a dramatic *tour de force*. Whereas the subtitled version portrayed cinema as a cosmopolitan industry and universal language, the

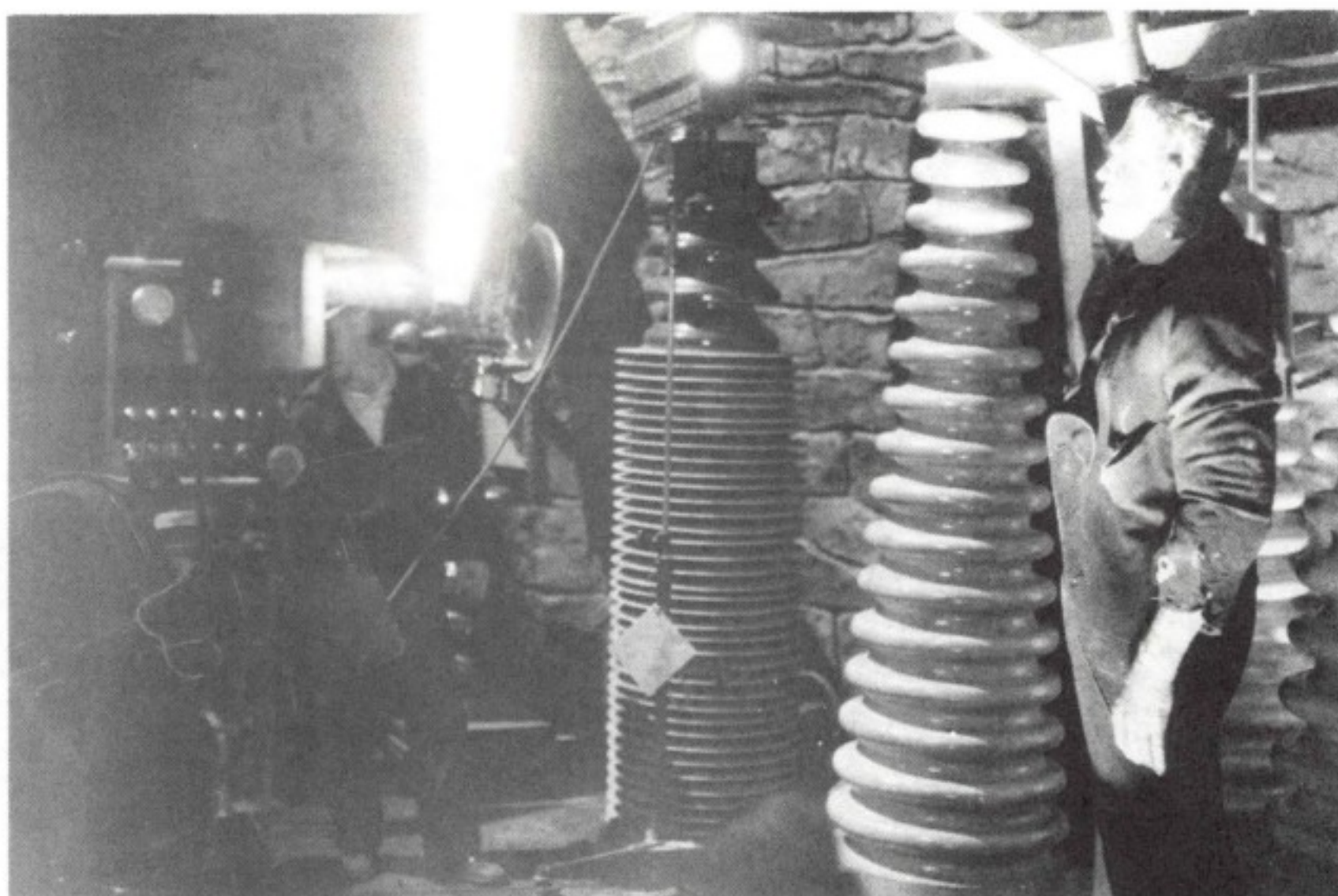


dubbed version makes a universal language seem rather undesirable.

The English dubbing of Embassy Home Entertainment's **CONTEMPT** turns Godard's somber masterpiece into the wackiest sort of surreal comedy. Here, Jack Palance plays a megalomaniacal American producer making a film in Europe, whose every thought is slavishly communicated to his European associates by a comely

CONTEMPT:
A typical housewife
(Brigitte Bardot) and her
screenwriter husband
(Michel Piccoli).

**THE BRIDE OF
FRANKENSTEIN:**
"You stay—we belong
dead!" commands Boris
Karloff, captured for
posterity by cinematogra-
pher John Mescall.



interpreter (Georgia Moll). In the subtitled version, these translations add to the film's subtext of thwarted communication; in the dubbed version, the viewer is faced with the Dadaistic spectacle of English being translated... into *English!* The pan/scanned transfer of this widescreen film doesn't help matters, either.

Films of such seminal importance deserve to be seen with all of their associations intact, verbal and visual. Both films should be made available in subtitled versions—*tout suite*.

BUYER BEWARE

The newly-revived Cult Video label is hoping to revive an old junk classic with a new title. Ted V. Mikels' **ASTRO ZOMBIES** (1967) is now available from Cult as **THE SPACE VAM-**

PIRES. As you may know, this was also the original title for Tobe Hooper's recent \$25,000,000 extraterrestrial DNA-sucking opus **LIFEFORCE** (and that film's release title in every other country in the world!), so keep your wits about you while shopping for your weekly dose of life and death. It's easy to tell them apart. One is based on a novel by Colin Wilson; the other is based on the principle that some people will watch just about anything.

ENCORE! ENCORE!

Laserdisc aficionados will want to check out MCA Video's new "Encore" series, which seems especially geared to the video student and high-tech perfectionist. Their first three releases are The Marx Brothers' classic **MONKEY BUSINESS** (1931), Howard

Hawks' **SCARFACE—THE SHAME OF A NATION** (1932), and James Whale's **THE BRIDE OF FRANKENSTEIN** (1935), each priced at \$29.95.

What's so great about Encore? Well, the Encore pressing of **SCARFACE** includes *both* endings that were shot for the film, namely Hawks' original Hays-suppressed finale and the shoot-'em-up in the publisher's office which replaced it (which Hawks did not film). Side Two of **THE BRIDE OF FRANKENSTEIN** is presented in the CAV format, to permit frame-by-frame study of the thrilling laboratory sequences. Hmmm, I wonder if Encore could scare-up a restored version of Whale's original **FRANKENSTEIN** (1931), with the death of little Maria intact and Colin Clive's long-censored blasphemous line ("In the name of God, now I know what it feels like to be God!") reinstated?

• • •

Do you think that **STOP MAKING SENSE** is overpriced? Do you miss the scenes from **THE EXECUTIONER'S SONG** that you saw on the Movie Channel that aren't included on the videotape? Are you losing sleep over the \$50 you lost on **PINOCCHIO** by not waiting till Christmas? Do you wonder why **STAR TREK: THE MOTION PICTURE** is in Hi-Fi Stereo when the box says it isn't? Well, don't just swear—be *sworn-in* as a deputized Watchdog! Send your own citations for what's good, bad, or different about the tapes and discs you've seen to yours truly, The Video Watchdog.

Comments

Happily, this column got results.

*Both **CONTEMPT** and **DAY FOR NIGHT** were quickly reissued in subtitled editions by their original labels. The subtitled **CONTEMPT** is also available on Image Entertainment laserdisc, but this is also the pan/scanned transfer. I saw this film only once theatrically and can still remember its breathtaking panoramic seascapes and Bardotsapes; it really should be letterboxed. **DAYFORNIGHT** remains unavailable on disc.*

*Less than a year after this column appeared, MCA Home Video released the restored version of James Whale's **FRANKENSTEIN** on laserdisc; it debuted on cassette the following year. It contained not only the two scenes I mentioned, but three others: additional footage of Fritz (Dwight Frye) harassing the Monster (Boris Karloff) with a torch; an additional sequence, prior to Fritz's death cries, of the sadistic hunchback tormenting the Monster; and a close shot of a syringe needle stabbed into the Monster's back by Dr. Waldman (Edward van Sloan), after Fritz's body is discovered hung in the dungeon. The release of this footage was a milestone in the history of home video.*

*In 1988, Tod Browning's **DRACULA** (1931) also appeared in a "restored" edition, a subtler renovation that reinstated nothing more than a few previously suppressed sound effects—the scream of a victim, the crunching of Renfield's broken spine, and Dracula's ghastly groan at the moment of impalement.*

5 *Meddling With the Music*

February, 1986



Joel and Ethan Cohen's suspenseful **BLOOD SIMPLE** (MCA Video, 1984) just isn't the same on video, according to Chris Fisanick of Barnesboro, PA.

"At several points in the [theatrical prints]," Chris writes, "The Four Tops' tune 'It's the Same Old Song' is played on the sound track. The video version each time substitutes Neil Diamond's arrangement of his Monkees' hit 'I'm a Believer.' This is a real shame. As any fan of the movie can tell you, 'It's the Same Old Song,' played repetitively in context with the plot, inspires quite a few chuckles, courtesy of the ingenious Cohen brothers."

The expensive video rights to certain classic songs have interfered with more than a few worthy movies. The problem held up the release of Martin Scorsese's **MEAN STREETS** (1973) and John Sayles' **BABY, IT'S YOU** (1983) for years. In theatrical prints of John Carpenter's **THE THING** (1982), Stevie Wonder's song "Superstitious" could be heard coming out of T.K. Carter's boom-box during an early skating scene, but it has been replaced on MCA Home Video cassettes and discs

transfers with an anonymous funk instrumental. USA Home Video's condensed release of Lawrence Schiller's **THE EXECUTIONER'S SONG** (1982) is similarly afflicted. The cable television version—which has been shown on Cinemax and The Movie Channel—showed Gary Gilmore being escorted to the electric chair to the strains of Freddy Fender's "*Oma Paloma Blanca*." The cable version inserts, less effectively, a reprise of Waylon Jennings' title theme. Teenage comedies, which rely heavily on period music, are especially susceptible to this disconcerting phenomenon; witness MCA's **FAST TIMES AT RIDGEMONT HIGH** (1982), which debuted on video with a completely new lineup of songs!

While on the subject of derailed music tracks, the Watchdog will have to pick on MCA Home Video one more time. Their recent music video release, **THE DOORS: DANCE ON FIRE**, has been getting a lot of fanfare—mostly because it contains the long-suppressed 16mm short for "The Unknown Soldier," directed by band member Ray Manzarek. The program runs 65m—which, unfortunately, is 5m

more than a single-sided laserdisc can contain. True enough, Pioneer's disc pressings of **DANCE ON FIRE** run only 58m. So what's been sacrificed? Does the line "It's all over/for the Unknown Soldier" ring a bell?

A HELL OF A MISTAKE

Key Video should be applauded for their recent release of Dario Argento's **INFERNO** (1979). Though this classy-looking film was a sequel to Argento's 1977 horror hit **SUSPIRIA**, it was never given a proper theatrical release in America. The movie is terrific, much more exciting than most contemporary horror video releases,

but we almost didn't watch it. Imagine the Watchdog's emotions, after forking over \$59.95 for this long-lost relic, upon seeing the running time listed on the box as 83m—nearly a half-hour shorter than the film's original 107m length! Well, to my delight, Key's **INFERNO** turned out to be complete, 24m longer than promised.

CID STUCK IN MID

Skip Houston of Reno, NV reports that VCI's original 1980 release of Anthony Mann's epic **EL CID** (1961) was struck from a widescreen master, without the benefit of a visual scan! The result is a locked-down, dead



INFERNO:
Irene Miracle retrieves a lost brooch in the submerged ballroom of Mater Tenebrarum.

center view of the original Super Technirama 70 image! VCI's Bob Blair tells us that this faulty transfer is now obsolete, and that the current cassettes of **EL CID** have been appropriately pan/scanned, much in the style of Vestron's laserdisc transfer. The best way to tell the two versions apart is to examine the date of copyright for the box's package design.

A SCENE YOU CAN'T REFUSE

Here's another tip from Skip: Paramount Home Video's massive compendium **THE GODFATHER—THE COMPLETE EPIC** is missing a key scene shown on NBC-TV. Don Corleone goes to the hospital to visit the dying *consigliori*, who asks him to "pull some strings" so he won't die. An interesting omission.

The Watchdog is also aware of at least two other titles in the Paramount Home Video catalogue that are incomplete. Paramount's laserdisc of Bernardo Bertolucci's **THE CONFORMIST** (*Il conformista*, 1971) accidentally deletes Dominique Sanda's nude scene, which makes the R-rating on the sleeve seem rather undeserved, and their tape and disc versions of **THE HUNTER** (1980), Steve McQueen's final film, are 10m shorter than the theatrical version. The missing scenes include an episode of two gay con-artists carousing in a hot tub.

Comments

*While visiting the set of David Cronenberg's **THE FLY** in 1986, I happened to meet Rick Schmidlin, the producer of **THE DOORS: DANCE ON FIRE**, who was working for producer Stuart Cornfeld. He verified for me that MCA was forced to delete "The Unknown Soldier" from the program's laserdisc version due to the length limitations of the medium. The 58m version of this disc remains in circulation to this day, though the program could easily be remastered as a two-sided CAV disc. The "Unknown Soldier" clip was recently included on MCA Universal's excellent tape and disc release, **THE DOORS: THE SOFT PARADE**.*

*I neglected to mention in this column that Paramount's laserdisc of **THE CONFORMIST** was dubbed into English, an indignity which this specifically Italian production does not wear at all well. Paramount has never issued a proper subtitled version of this Bertolucci masterpiece, and it is possible that the soundtrack of this film could never be restored to ideal condition. The film's stars—Jean-Louis Trintignant and Dominique Sanda—are French, and their dialogue was dubbed into Italian! When the Bravo cable network showed this film several years ago, they ran both the dubbed and subtitled versions; **THE CONFORMIST** was badly-framed, but it was a thing of beauty compared to *Il conformista*, which was taken from a choppy, ragged, washed-out, 16mm print that appeared to have survived the eruption of Mount Etna, and barely.*

Bad Phibrations

6

March, 1986



Brian Kasl of North Riverside, IL has informed us of yet another barbarous instance of video song rights infringing on the rights of the home viewer. For many viewers, the highlight of Robert Fuest's **DR. PHIBES RISES AGAIN** (1972) is its romantic climax, in

which the diabolical Dr. Anton Phibes (Vincent Price) finally obtains the Elixir of Life he requires to revive his beloved dead wife Victoria, and rows toward eternal happiness on the River Nile. In theatrical prints, Phibes' escape was accompanied by a victorious swell of music, followed by Price's own



DR. PHIBES RISES AGAIN: Vincent Price paddles along the Nile—alas, silently on video.

**THE GIRL CAN'T
HELP IT:**
*Jayne Mansfield cows
Tom Ewell in this classic
Frank Tashlin sight-gag.*



rendition of "Over the Rainbow!"

As Brian bemoans: "In the Vestron Video version, the song is replaced by bland theme music! This *ruined* the movie for me."

While the Watchdog can't agree that the replacement music is *bland*—it's a reprise of the theme music which introduces Phibes' companion Vulnavia (Valli Kemp) earlier in the picture—it *is* inappropriate and far less satisfying. It's a shame that Vestron didn't feel that Fuest's film was worth releasing in its intended form. Ironically, the version that continues to play on local television stations retains the song in all its glory.

MESSAGE FOUND IN A BOTTLE

According to Blair Holden of Glendale, CA, Walt Disney Home Video "has corrected a past transgression and rereleased the classic **20,000 LEAGUES UNDER THE SEA** (1954) in its full, uncompressed, 127m length—and in *stereophonic* sound! The cassette version of this film is wonderful, and a spokesperson at Disney also promised that we'll see this outstanding version on laserdisc in the not-too-distant future. Your November issue still referred to the time-compressed, mono version of

this film, but rejoice everyone—it's finally corrected! It seems that Disney is one of the few companies that listens to its consumers."

The Watchdog is beholden to B. Holden for the info! Now if only Disney could be persuaded to improve their pan and scan job on another recent release, **THE BLACK HOLE** (1979)! The original film wasn't very good, but its overall impact relied heavily on panoramic visuals, and the tape is among the most claustrophobic this Watchdog's ever seen.

SOUNDS GREAT TO US, 20TH!

Long ago, in that distant galaxy known as the very first Video Watchdog column, Brad Arrington listed a number of 20th Century-Fox's CinemaScope stereophonic releases from the 1950s, regretting that only **THE KING AND I** had been released to video with its original stereo sound intact. This month, Michael Kochman of Staten Island, NY alerts us to another: Billy Wilder's **THE SEVEN YEAR ITCH** (1955), on the CBS/Fox label.

The Watchdog is happy to report that two wonderful cult items from the 20th Century Fox vaults have been given the same deluxe, stereophonic treatment on the Key Video label: Frank Tashlin's deliriously funny **THE GIRL CAN'T HELP IT** (1956) and the scary Vincent Price vehicle, **THE FLY** (1958). **THE GIRL CAN'T HELP IT** complements the stereophonic charms of Jayne Mansfield with red-hot per-

formances from the likes of Fats Domino, Little Richard, and Gene Vincent, while **THE FLY** offers the rare treat of hearing matter transmitted from your left ear to your right! Of course, neither of these films has been heard in stereo since their original theatrical engagements, almost 30 years ago, making them musts for the home-video connoisseur.

HELTER SCATTERED, MOAN OF ARC

Ms. M.L. Mutolese of Havertown, PA sounds perturbed by some shortages she's found in some recent video purchases. "I bought the 1976 movie **HELTER SKELTER** [on CBS/Fox Home Video]—it was cut so much! The uncut movie ran 195m, but the tape was only 119m! I would have paid more for the *whole* movie! I also bought VidAmerica's **JOAN OF ARC** (1948), a 145m movie, cut down to 100m. Another rip-off!"

In all fairness to CBS/Fox, Ms. Mutolese should have realized that no single SP-mode cassette could hold an entire four-hour miniseries; the 119m running time is honestly represented on **HELTER SKELTER**'s box. In fact, the tape contains the *European theatrical version* of this Made-for-TV film, including some violence and strong language never seen or heard on American television; some viewers may consider this version a plus. The same goes for Warner Home Video's **SALEM'S LOT: THE MOVIE** (1979), which is condensed to 112m from a

200m Made-for-TV movie, but is somewhat more potent than the original tele-version.

As for *JOAN OF ARC*, the 145m original cut of this Victor Fleming film has been replaced in domestic circulation with the 100m version since the time of its original theatrical release. The long version is still being circulated in Great Britain so, until someone restores this RKO classic for the American video market, importing a PAL cassette (and then converting it to NTSC) may be your best bet.

Comments

DR. PHIBES RISES AGAIN has since been issued on laserdisc with its predecessor, *THE ABOMINABLE DR. PHIBES*, by HBO/Orion. It still has that abominable, doctored soundtrack. As we shall see, the problems with AIP soundtracks on video were only just beginning...

Disney's stereo cassette of *20,000 LEAGUES UNDER THE SEA* would have been an even greater breakthrough had it been letterboxed. Seven years after this column was written, Walt Disney Home Video is only now beginning to address the question of letterboxing their extensive back catalogue of widescreen titles. The Hollywood Pictures releases *THE HAND THAT ROCKS THE CRADLE* and *THE FATHER OF THE BRIDE*—to be released in the Fall of 1992—will be the first Disney productions to be released on disc, in this country, in their original

aspect ratios. In Japan, unauthorized letterboxed discs of *LEAGUES*, *MARY POPPINS*, *TRON* and *DRAGONSLAYER* were briefly issued and then pulled from the market. In addition to these titles, who wouldn't like to see letterboxed transfers of *THE ABSENT-MINDED PROFESSOR*, *LADY AND THE TRAMP* (the first widescreen animated feature!), and *SLEEPING BEAUTY*? As a man who looked ahead, I'm sure that Mr. Disney would have been appalled by the loss on video of 2/3rds of the image from these great achievements.

My increased awareness of the letterboxing issue resulted in my gradual displeasure with Key Video's *THE GIRL CAN'T HELP IT* and *THE FLY*. *GIRL* opens with a wonderful letterboxed prologue—classic Frank Tashlin stuff—of Tom Ewell explaining the processes of widescreen and stereophonic sound to the audience. After the main titles fade, it's back to pan-and-scansville. The visual losses suffered by *THE FLY* aren't as obvious, but they become more apparent when one audits the stereo soundtrack through headphones; the voices and sound effects are never heard where they appear onscreen, being either too far to the right or left, or off the screen entirely! Though Key Video no longer exists *per se*, Fox Video continues to offer (at the original price) unsold copies of *THE GIRL CAN'T HELP IT*, a natural for laserdisc which never made it that far. When *THE FLY* was released on disc, it was not letterboxed but double-billed with *RETURN OF THE FLY* (1958).

Sacrifices on the Altar of Entertainment 7

April, 1986



*S*ometimes being a Video Watchdog isn't easy.

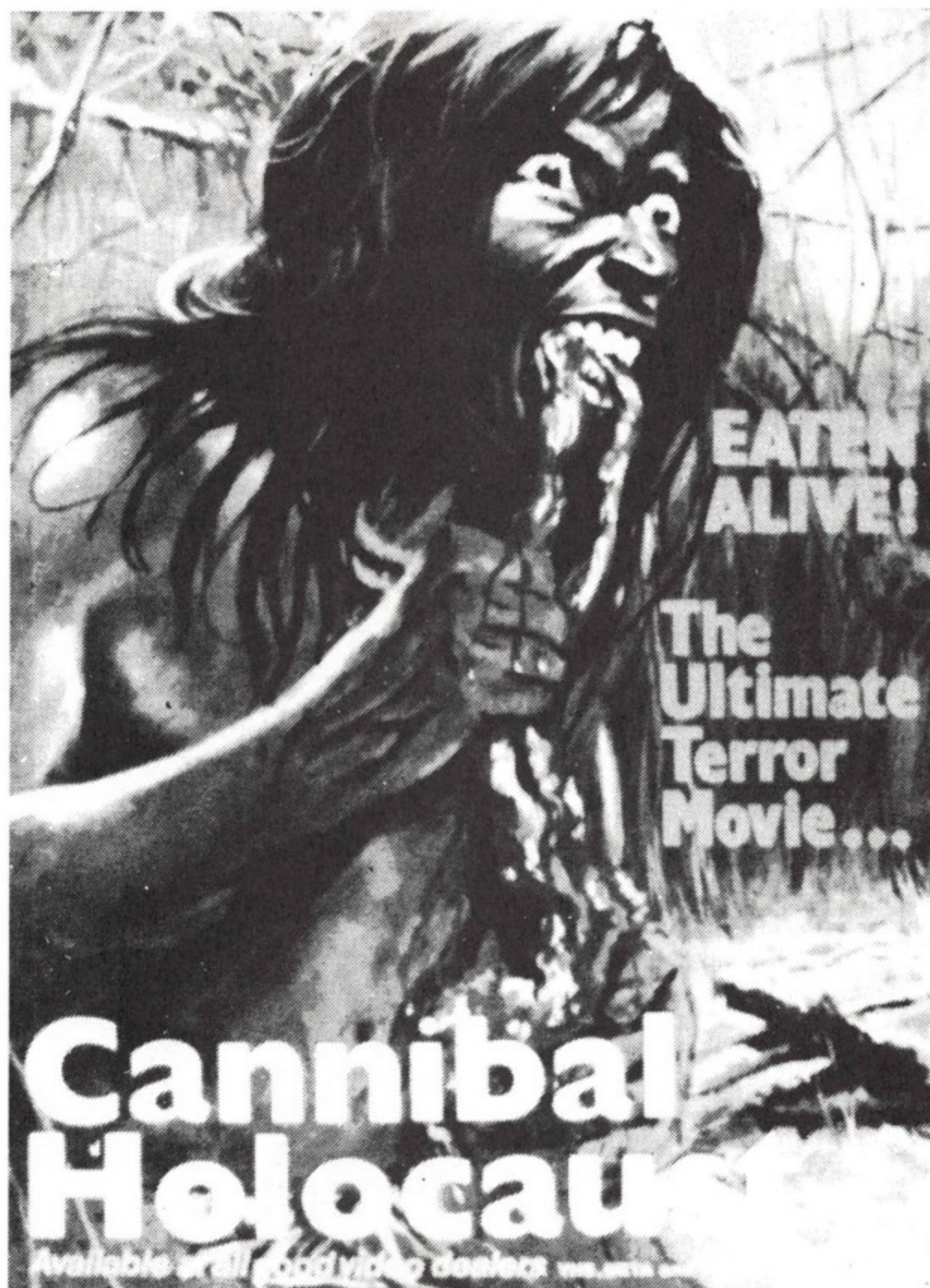
Over the past few months, I've noticed a barbarous trend that I feel warrants discussion here. Several films I've viewed recently have featured graphic footage of the killing of animals. I'm not talking about inserted documentary footage, though there's enough of that, but scenes in which animals—almost always pitifully conscious—are slaughtered onscreen for the sake of a more “sensational” film.

The **FACES OF DEATH** phenomenon of last year brought this problem to the public's attention in a media blitz that began on the CBS MORNING NEWS, but it is actually far more widespread. Gorgon Video's **FACES OF DEATH I** and **II** are in some ways less offensive than some of the other videos I've seen, in that the atrocities contained in them are either faked or culled from documentary sources, such as those filmed by animal protection societies. In other words, however nauseating the human autopsy footage may be, no living thing was killed for the express purpose of thrilling an audience.



MAKE THEM DIE SLOWLY:
Uncredited talent carves his uncooked meal in an unrated video.

**CANNIBAL
HOLOCAUST:**
Branded a "Video Nasty"
in Great Britain.



Video City's **JUNGLE HOLOCAUST**—originally titled **THE LAST SURVIVOR** [*L'Ultimo mondo cannibale*, "The Last Cannibal World," 1979]—is a case to the contrary. *Nine* minutes

of abominations were edited from the picture for its videocassette release, but the tape still contains a very distressing scene in which a live hawk is fed to a bound alligator. The hawk's

digested remains are then removed from the alligator via an incision along the conscious reptile's neck and back. As a critic, the scene was especially disturbing to me because **JUNGLE HOLOCAUST** was, in all other regards, a well-made film. I would have been eager to recommend it to VIDEO TIMES readers, but held my enthusiasm in check when I considered that my endorsement would, by association, condone these brutal acts. Anyone who's seen MGM/UA's **EQUUS** (1977) or RCA Columbia's **BIRDY** (1984) knows that the deaths of animals can be forged on film very believably, and to stunning effect.

Georges Franju's *Le Sang des Bêtes* ("The Blood of Beasts")—a documentary short about an afternoon in a French slaughterhouse—first opened the cinema bloodgates in 1949. The horrors of Franju's short are forgivable, however, because it addresses with sadness and outrage a sequence of events which occur daily outside the range of cameras; it instigated no violence for its own commercial purposes. The same defense applies to Vidcrest's **MONDO CANE** (1963) and **MONDO CANE II** (1964). No such defense can be offered, however, for Continental Video's **THE EMERALD JUNGLE** [*Mangiati Vivi*, "Eaten Alive," 1981]—which includes an appalling closeup of a monkey's expression as its head is knifed in half—or, on the opposite end of the filmmaking spectrum, for Rainer Werner Fassbinder's **BERLIN ALEXANDERPLATZ** (1980, MGM/UA Home Video), in which an ersatz Pan slits the throat of a bleating, terror-



stricken goat. Fassbinder's film may be one of the major achievements of contemporary filmmaking, but it would have lost none of its majesty by approaching this sequence differently.

For those of you who wonder where all this violence may culminate, the answer may be closer to hand than you suspect. According to reports in the European press, All Seasons Video's **THE RUE MORGUE MASSACRES**—a retitling of **THE HUNCHBACK OF THE MORGUE** [*El Jorobado*

THE RUE MORGUE MASSACRES
[aka **HUNCHBACK OF THE MORGUE**]:
Paul Naschy torches the rats infesting his necrophilic shrine.

de la Morgue, 1972], starring Paul Naschy—used *actual human corpses* during production, and the film includes several shots of live rats being burned. Human corpse rumors also surrounded the production of Joe D'Amato's **BURIED ALIVE** [*Buio Omega*, "The Final Darkness," 1979]—which Thrillervideo's publicity mill has correctly labelled "one of the most violent films ever made." The video-cassette carries no MPAA rating, a fact which parents should not confuse with being acceptable for all ages. Elvira—who has hosted many previous Thrillervideo releases—has wisely elected to dissociate herself from **BURIED ALIVE** and another of Thrillervideo's "unrated" releases, Umberto Lenzi's **MAKE THEM DIE SLOWLY** (*Cannibal Ferox*, 1981).

A few years ago, Roger Ebert and Gene Siskel took great offense at **FRIDAY THE 13TH** (1980) and its various clones. Horror fans, by and large, considered their posturing rather silly, because these films were never more than wallows in foam latex and cherry syrup—and heavily censored wallows, at that! Siskel and Ebert have probably never heard of **JUNGLE HOLOCAUST** or **BURIED ALIVE**, but perhaps these are the films they should be making a stink about. If you're going to be exposed to the sight of the 20-pound eyeball of a dead elephant being cut from its socket—as in Magnum Entertainment's "Shock Box" double feature of **MONDO MAGIC** and **SHOCKING ASIA**—wouldn't you like to be warned in advance?

Comments

*This column was prompted by my exposure to an unrated trailer for **FACES OF DEATH**, which packed all of the film's most offensive shots into an ultra-intense 3m dosage. Consequently, I've never seen the film, or any of its sequels and imitations, but I've seen more than my share of Italian cannibal movies.*

*I'm not an animal rights activist (unless this column makes me one), but I detest the abuse of animals for scientific research and abhor the infliction of pain on living things—and the mutilation of dead things—for the purposes of "entertainment." The films of this type which I find most disturbing continue to be the works of exceptional quality. The director of **JUNGLE HOLOCAUST**—Ruggero Deodato—later made a film called **CANNIBAL HOLOCAUST** that remains one of the most devastating nightmares ever committed to film. It also uses footage of live animal slaughter to make its human slaughter effects sequences appear more realistic, which is reprehensible. **CANNIBAL HOLOCAUST** has never officially appeared on video in this country, and at least two video companies—most recently, Mogul Video—have gone out of business after announcing its release. (The Japanese laserdisc optically fogs a few glimpses of female pubic hair, but leaves several animal death sequences intact.)*

*The animal abuse trend has unfortunately continued with such films as the recent Asian atrocity **MAN BEHIND THE SUN** (in which a live cat is dropped into a room of hungry rats), but—cross your fingers—it seems to have peaked.*

Upgrading Your Nervous System 8

May, 1986



*THE WILD BUNCH:
William Holden meets his
Maker in Peckinpah's
opera of violence.*



Dennis Locantore of Camden, NJ has written several letters to the Watchdog recently, each describing a different wail of woe. To make a long correspondence short, Dennis bought Warner Home Video's incomplete, cardboard-boxed **THE WILD BUNCH** a few years ago for \$64.95, and is upset that it's now being offered in a "restored, full-length version" in "a new protective plastic box" for only \$29.95. (He doesn't mention it, but the new one's

in Hi-Fi, too!) Of course, a company is never obliged to refund old dollars, but it's nice when they extend the courtesy.

Dennis recently heard via "The Steve Friedman Show" on Philadelphia's WCAU-AM "that Warner Bros. would exchange copies of **A STAR IS BORN** sold before the release of its restored stereo version with such, but I have not been able to verify this. I'm not too sure about it because I've never received a reply from them about the aforesaid

matters." If Warner is willing to upgrade copies of **A STAR IS BORN** for consumers, why not do the same for **THE WILD BUNCH**?

Lastly, Dennis wishes that he could upgrade several of his old Warner cassettes by purchasing the improved plastic clamshell boxes now offered (often at a more reasonable price) by the company, but the company has not replied to his written inquiries.

DON'T MICKEY WITH THE ROONEY!

"I've been waiting for you to write about the MGM/UA release of **BABES IN ARMS!**" exclaims the patient Max A. Preeo of Las Vegas, NV. "I recently purchased this cassette and was amazed to find that it is *not*, despite the jacket's claim, 'the original studio release version' of this 1939 film. It should run 96m; the video release version [on tape and disc] is 91m. In the big finale, Judy Garland and Mickey Rooney do an impression of Franklin and Eleanor Roosevelt giving one of their famous 'Fireside Chats.' This sequence is missing (as it has been missing from TV prints I've seen over the past several years). I was very surprised to find that MGM/UA, usually so conscientious about releasing complete versions of their films on video, would let this blunder slip through.

"I have written to the MGM/UA offices *twice*, with absolutely no

response to my complaint. It would be nice if they would correct this (and even nicer if they could replace my copy with a *complete* version!!)"

ERRORS CONTINUITY MORE

Someone has finally responded to the Watchdog's request—six months ago!—for continuity errors found in movies on tape and disc!

Vince Valaitis of Springfield, PA has noticed, during Major Strasser's confrontation of Rick at the airport at the finale of CBS/Fox's **CASABLANCA** (1942), that the Major's epaulettes appear and disappear during the course of their conversation! (This occurs just before the Major is shot, as the camera cuts between the two men.) Warns Vince, "Beware—after showing several of my friends this costuming lapse, they claim they can never view the film again without thinking about it!"

It was also recently discovered, right here in the Video Doghouse, that there is a sequence in Walt Disney's **POLLYANNA** (1960), in which Hayley Mills and Nancy Olsen go around town delivering charity baskets of "calves' foot jelly" to the local needy. After delivering a jar of this free muck to Ian Wolfe, Olsen checks their baskets and, counts two jars in her basket and one in Hayley's, remarks that there are "only three more deliveries left to make." In the very next shot, each of their baskets holds *three*!

Comments

This column captures the first significant period of growth within the video industry and its sometimes painful impact on consumers. In those days, the world of video was so new that, when you bought a cassette, you assumed that it was perfect; if it wasn't, you assumed that the flaws would exist forever. The first appearance of improved versions at cheaper prices was a positive event, but positively infuriating to those consumers who boarded the video revolution on the ground floor. I hope that Dennis Locantore was able to obtain clamshell boxes from Warner Home Video, but I kind of doubt that he did.

Intuition tells me that Warner could have been wary of selling empty boxes to consumers—boxes that could easily be used to house home-made, cable TV recordings. To this day, video companies are notorious for ignoring consumer correspondence.

*MGM/UA's current videocassette of Busby Berkeley's **BABES IN ARMS** (\$24.95) lists a running time of 94m, but it's identical to the 91m MGM disc (which hasn't been repressed since its initial release). The "Fire-side Chat" coda is missing from both, despite Turner Entertainment's habit of restoring its MGM classics.*

CASABLANCA is now available from MGM/UA in two versions, original and colorized.

9 *Hercules Rechained*

June, 1986



Constant readers may recall that "The Video Watchdog" was launched with a salute to Embassy Home Entertainment's superb reissue of the Steve Reeves classic **HERCULES**, which featured different opening credits, a handsome Intermission card at half-point, and rerecorded dubbing of surprising literacy. Those who bought the Embassy tape at \$59.95 (and espe-

HERCULES:
Steve Reeves returns in the original "Sword and Sandal" classic.

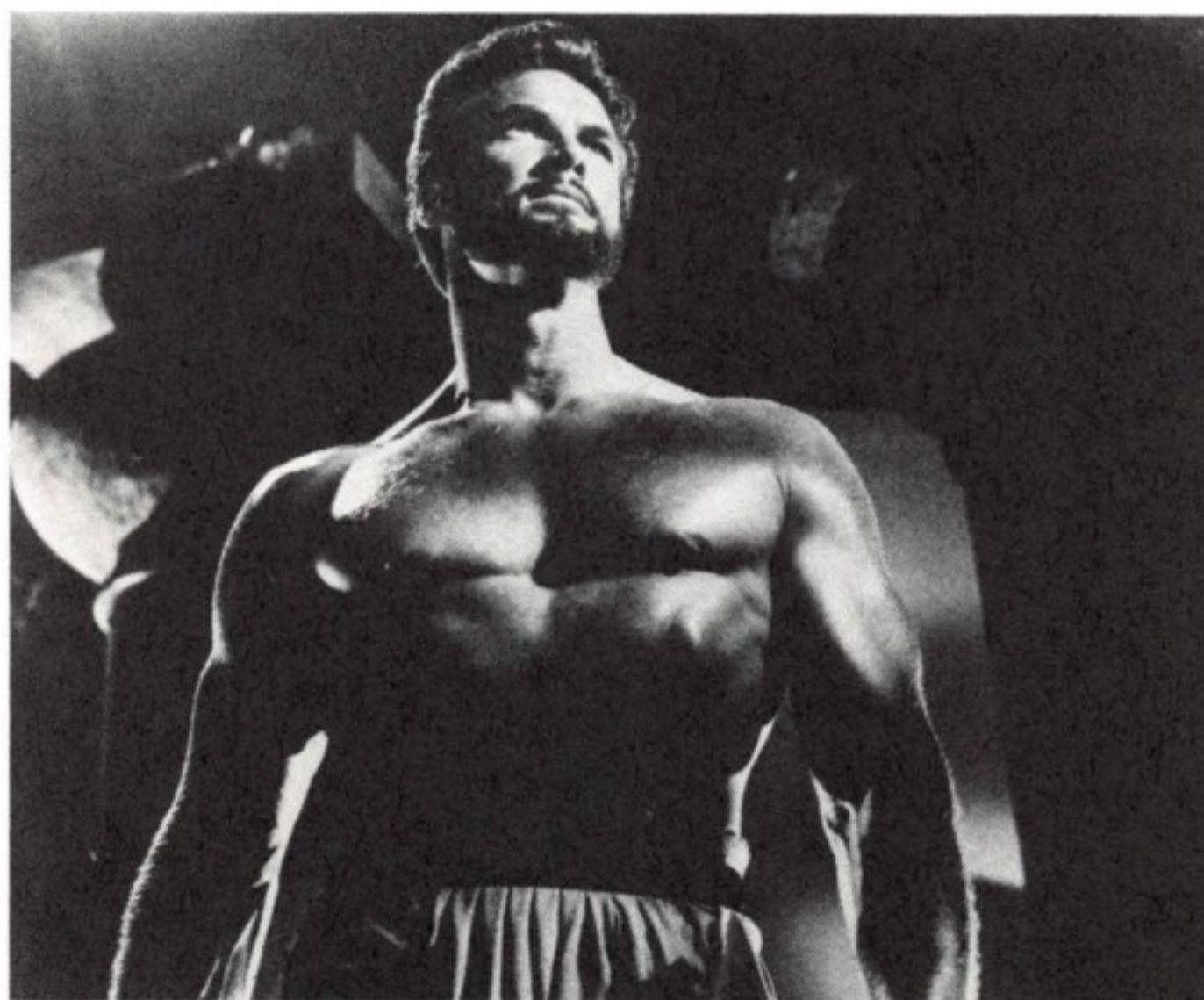
cially those who did not) may be interested to learn that **HERCULES** is one of several titles just reissued by Embassy at \$29.95—but they've *changed* it!!!

This new, economical version of **HERCULES** is the original version that is still shown on television, featuring the same chintzy constellation opening credits and winceable dubbing that have given this attractive and exciting action classic an undeservedly bad reputation in recent years. The Watchdog doesn't know why Embassy didn't leave well enough alone, but let's hope that the superior version resurfaces again in the near future.

THEY'RE GOOD FILMS, JUST VERY BAD VIDEOS

Richard Yocum of State College, PA earns his Diploma in Watchdogery by reporting not one, not two, but *three* disappointing tape releases of recent vintage.

The first to be taken to task is Embassy's **THE DEVIL AND DANIEL WEBSTER** (1942), priced at \$39.95. "I couldn't wait to get it," he writes,



"especially when *all* advance publicity (including the box itself) proclaimed it to be the original 109 (or 112) minute version. All TV prints had been a ridiculous 85m. *Surprise...* the cassette is 85m, albeit a fine-looking print. Even weeks after it's been on the market, media sources like USA TODAY are saying, 'Here it is, uncut...' etc.!"

His next knockout blow is dealt to NTA's videocassette release of the John Garfield classic, **BODY AND SOUL** (1947): "There's a cut about 30m into it, when Garfield is working out with a punching bag and being distracted by Hazel Brooks, who crosses and recrosses her legs in full view of him. After 5 or 6s, he slams the bag in frustration. On cassette, the previous scene cuts *instantly* to him slamming the bag! Thus, the build-up of her growing distraction is gone, not to mention the loss of seeing quite a shapely pair of legs."

Most alarmingly, Mr. Yocum reports that MGM/UA's recent "Viddy-Oh! For Kids" reissue of **THE WIZARD OF OZ** (1939)—which, priced at \$29.95, is one of the best-selling videocassettes of recent months—is also incomplete! When the Wizard (Frank Morgan) is unmasked toward the end of the film and revealed as a common humbug, Dorothy (Judy Garland) calls him a very bad man, to which he memorably replies, "No, I'm a good man, just a very—bad—wizard." The last half of that immortal reply is deleted from the new release, jumping abruptly to the Scarecrow (Ray Bolger) yelling, "What about the heart you promised Tin Man?" In some films, such a small



oversight might not matter, but **THE WIZARD OF OZ** is such a national treasure that the omission assumes a tremendous significance. Curiously, Morgan's line was intact in MGM/UA's original \$59.95 edition (in the cardboard box) which, I'm sad to report, is no longer available.

THE WIZARD OF OZ:
Watch this scene closely on video, and you'll see the Tin Man (Jack Haley) deliberately untie the balloon of the Great Oz (Frank Morgan)!

FOR RICHARD OR POORER

M.L. Mutolese of Havertown, PA reports that Embassy's videocassettes of Laurence Olivier's **RICHARD III** (1956), at 138m, is roughly 20m shorter than its original 155m theatrical release. Issuing an incomplete tape is one thing, but... condensing *Shakespeare*???

ERROR MONTH'S THIS CONTINUITY

As we established with last month's *exposé* of **CASABLANCA**, continuity errors are hardly the exclusive province of Edward D. Wood Jr.'s films. This month's biggest discovery actually *opens* John Huston's highly touted **PRIZZI'S HONOR**, available from Vestron Video. The film opens with a view of a cathedral's stained glass window, from which we move down to a medium shot of a Bride and Groom exchanging rings at a Mafia wedding. Nearly 2m of "*Ave Maria*" passes. Then the priest intones, "Will you *now* exchange rings..?" Then the camera cuts away from the couple, perhaps to conceal the fact that they've already done it!

The Academy of Motion Picture Arts and Sciences recently nominated **PRIZZI'S HONOR** for Best Film Editing.

Comments

*I also made use of Mr. Yocum's **WIZARD OF OZ** discovery during my "Video Watchdog" segment on Pacific Arts Video's OVERVIEW in 1987; Morgan's missing line is one of those gaffes that translate perfectly to a visual presentation. As a result of our publicizing Yocum's complaint, MGM/UA Home Video immediately recalled all unsold units of the "Viddy-Oh! For Kids" **OZ** and offered to replace purchased copies with complete replacements at no charge. Donna and I have kept ours, for sentimental reasons.*

*Olivier's **RICHARD III** is now available from Nelson Entertainment, but remains the incomplete 138m version. Ms. Mutolese may be correct about the original running time, but my references say 155m. It has never been released on laserdisc, the natural medium for its restoration.*

Enough to Make Your Head Spin

10

July, 1986



Warner Home Video's EXORCIST II: THE HERETIC (1974) may be one of the most reviled horror films in recent memory, but it also has a small clique of rabid admirers. If you count yourself in this group, you will want to know that *four* different versions of this John Boorman film exist and that *three* exist on tape. Version 1 was the initial release version, which was laughed off the screen and quickly revised; Version 2, which replaced the original after the first few week of release, changed the ending (Burton dies) and trimmed certain dialogue, and was included on Warner Home Video's initial release (try and find it!); Version 3 was the more "challenging" European version, which can be obtained on Japanese videocassette and laserdisc—in English with Japanese subtitles. Warner has just replaced Version 2 with Version 4; it's (groan) the *TV version* which is, of course, lacking everything that gave the original film its R rating!



LAWYERS IN SPACE

Scott Bosco of Staten Island, NY offers some arresting revelations about the *SPACE: 1999* features which have been making their ways to videotape. According to Scott, the first of these releases—CBS/Fox's **DESTINATION MOONBASE ALPHA**—carried the wrong synopsis on the back of its box. The synopsis used actually belonged to Adventure Video's **SPACE 1999: ALIEN ATTACK**, which has only recently become available on tape.

The Adventure Video releases miss the boat in their own, unique

EXORCIST II: THE HERETIC:

There are four different versions of this Linda Blair/Richard Burton sequel on video.



*EMANUELLE ON
TABOO ISLAND:
Laura Gemser.*

respects. First, the tapes neglect to notice that the features were prepared for broadcast on television stations not running the *SPACE: 1999* series and, for legal reasons, are set officially in the year 2100. Hostess Sybil Danning refers to the year 1999 *twice* in her introduction, but one of the first things heard in the opening narration is “The year is 2100!” Also, the box’s cover art depicts the series’ stars cavorting in 2nd Season uniforms, though *ALIEN ATTACK* is culled from 1st Season episodes. Also pictured are the spacesuits from Kubrick’s *2001* (two years closer to the fashions of 2100, one imagines).

Adventure Video’s *SPACE1999: JOURNEY TO THE BLACK SUN*, a follow-up title, is correctly packaged though the narrative time warp persists.

NAUGHTY NOTES

There’s a lot more than skin going on the sexploitation genre—there’s also a good deal of grand larceny, musically speaking.

Am I the only viewer who’s noticed that the love-making theme from RCA Columbia’s *EMANUELLE* (1974) is the same, note for note, as King

Crimson's 1972 track "Lark's Tongues in Aspic, Part Two"? Or that the (uncredited) sultry desert theme of Charter Video's **THE TIGRESS** (1974; aka **ILSA, TIGRESS OF SIBERIA**) is in fact Tristram Cary's score for the Hammer production **BLOOD FROM THE MUMMY'S TOMB** (1971)?

And, while we're on the subject: Why is the main theme from Vestron's **IRRECONCILABLE DIFFERENCES** (1985)—played with such tinkling ardor by Richard Clayderman—identical to the sex-on-the-beach theme from VidAmerica's **EMANUELLE ON TABOO ISLAND** (1979)?

ERROR THIS CONTINUITY MONTH'S

The next time you watch RCA Columbia's **JAGGED EDGE** (1985), watch how Glenn Close's dress changes from a gray suit to a blue dress during her first day in court. The filmmakers try to distract the viewer from the error with a montage of scenes covering the first week in court, during which her outfits change frequently. But really, how could she change clothes between the Judge's seating of the court and her opening statements?

LAST TRY ON THE LEFT

Vestron's new, "full-length, unrated" cassettes of **LAST HOUSE ON THE LEFT** (\$79.95) are *only one minute longer* than their old, heavily-edited, PG-level version. Vestron is

still searching for the 7-8m of graphic debauchery you're buying the tape to see. Spend your rent on this edition, anyway. It's as uncut an edited feature as you're likely to see, and as unrated as any R-rated film will ever be.

Comments

*I once wrote a letter to King Crimson frontman Robert Fripp, informing him about the **EMANUELLE** rip-off, but rock stars are as bad as video companies (or video columnists) when it comes to correspondence. About a year after I mailed my letter, his record company sent me a flexi-disc Xmas card. While mentioning **EMANUELLE ON TABOO ISLAND** (which really isn't part of the **EMANUELLE** series), my editors at **VIDEO TIMES** discouraged me from describing one of the funniest and most glaring continuity gaffes of all time. During the aforementioned sex-on-the-beach scene, star Laura Gemser is replaced by another actress (who looks nothing like her!) each time her virile co-star's mouth moves toward her breast! Gemser's stand-in ("suck-in," actually) appears several times during this interminable sequence.*

***EXORCIST II: THE HERETIC** was reissued by Warner once again a few years ago, in its "original director's cut." Three versions of the film, therefore, have been released in this country, and the fourth can be found by determined collectors. No version is presently available on domestic laserdisc.*

The Butchering of Dario Argento

August, 1987

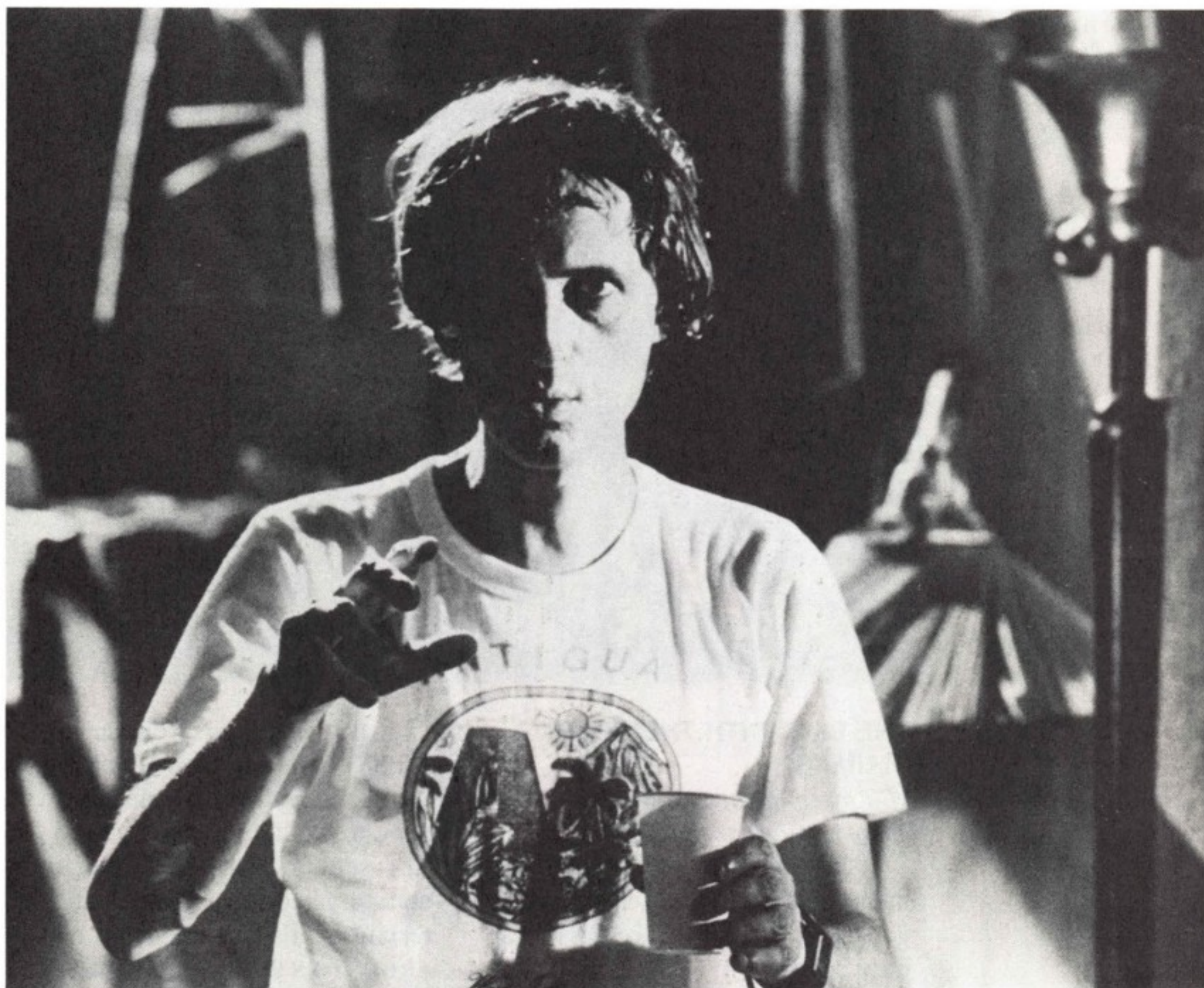


With the recent success of **CREEPERS** and **DEMONS**, Dario Argento seems to have finally established himself with American audiences. It seems a logical time to inquire why America has taken so long to recognize this modern Maestro of the macabre, while other countries have been singing his praises for nearly two decades. After all, we've been seeing the same films... or have we?

In fact, Argento's luck with American distributors couldn't have been worse had his career been deliberately hexed. **THE BIRD WITH THE CRYSTAL PLUMAGE** (1970) was praised by the critical mainstream—"It Out-Hitchcocks Hitchcock!"—and earned high boxoffice receipts, but its follow-up, **THE CAT O' NINE TAILS** (1971), was acquired by National General Pictures shortly before they went out of business. After **THE FIVE DAYS OF MILAN** (1973), an historical comedy never released outside Italy, Argento made **FOUR FLIES ON GREY VELVET** (1972) and **DEEP RED** (1975), two ambitious works which found the shock stylist venturing into explicit, decorative violence and thundering

rock soundtracks. **FOUR FLIES** was distributed in this country by Paramount, **DEEP RED** by Mahler Films, but neither the major or the minor release achieved popular visibility. 20th Century Fox were so embarrassed by their acquisition of **SUSPIRIA** in 1977 that they invented a corporate façade, International Classics, to handle it. **SUSPIRIA** was a commercial success despite 20th's corporate subterfuge, and the company retaliated by shelving its sequel, **INFERNO** (1980), until it was released without fanfare as a 1985 Halloween release by Key Video—the video equivalent of International Classics. (Only now is **INFERNO** available for 16mm engagements through Films Incorporated.) In an insult to his sense of presentational good taste, Argento's most recent directorial efforts—**TENEBRAE** (1982) and **PHENOMENA** (1985)—were addressed to the American masses under the titles **UNSANE** and **CREEPERS**!

A handful of Argento titles have recently found their way into the United States on imported videocassettes and laserdiscs, and it's surprising to discover that nearly all his films



have been victimized by a censorious American blade! Comparison suggests that Argento's films have not been as popular here as abroad because we haven't been permitted to see them full-strength, with all their style, personality, violence, and meaning intact. What follows is a description of material missing from the domestic video-

cassette releases, as well as information about the content of fuller, imported versions. **FOUR FLIES ON GREY VELVET** and **THE FIVE DAYS OF MILAN** have not been included, as they remain unavailable on video in this country, and so fall outside the scope of this article.

Dario Argento pauses for a caffeine break on the set of INFERNO.

THE BIRD WITH THE CRYSTAL PLUMAGE:
Karen Valenti was subjected to more cuts than the film itself.



THE BIRD WITH THE CRYSTAL PLUMAGE

VCI/United (Beta/VHS), \$19.95

Image Entertainment (LD), \$39.95

The film's elevator murder originally culminated as the female passenger (Karen Valenti)'s face was repeatedly slashed by a straight razor. United's videocassette cuts away just as the razor begins its deadly descent. Ironically, the woman's savaged face figured prominently in the film's original promotional campaign.

Another shot deleted from the US version showed the silhouetted assassin ripping the panties from a negligéed victim (Carla Mancini) before knifing her. Unexplicit and mild by contemporary standards, the sexual cruelty implicit in the scene would have earned the film an X rating in 1970.

United's version cuts from the killer's baring of the woman's stomach to a shot of unidentified, lacy material dangling from the intruder's gloved fist. The sequence can be seen in its unexpurgated form in Vidmark Entertainment's documentary **DARIO ARGENTO'S WORLD OF HORROR**.

Image Entertainment's laserdisc, which is technically out-of-supply and becoming hard to find, is the best-looking version of the film available anywhere in the world. The jacket incorrectly states that the film is in Italian with English subtitles (a bid for mainstream respectability?), but the letterboxing of the original Techniscope (2.35:1) framing is more generous, and the colors richer, than on Columbia's Japanese import disc (also out-of-print). The Japanese disc,

however, does include the precious few seconds of footage missing from the domestic release.



THE CAT O' NINE TAILS

Bingo Video, \$59.95

Cinema Video Theater, \$14.95

The Bingo tape, the only American video release of this film, is an atrocity. It is less complete than many television prints, lacking nearly 30 individual shots and several entire scenes—not only the graphic slayings and brief nudity, but such comic interludes as the high-speed car chase and a barroom cursing contest!

The Cinema Video Theater tape hails from Canada and contains the complete 112m feature, although it is a pan-and-scanned transfer. In the CVT tape's only misstep, a photograph on the box inadvertently reveals the killer's identity!

The definitive CAT O' NINE TAILS

is Columbia's Japanese laserdisc, a gorgeous letterboxed transfer, which is no longer available.

DEEP RED—THE HATCHET MURDERS

Thorn/EMI, Out of Print

DomoVideo [in Italian], \$59.95

For more than a decade, even the kindest American critics have labelled this masterpiece "incomprehensible." What was that enormous plot detour about the House of the Screaming Child? What were those drawings under the wallpaper? Why were those drawings under the wallpaper? What did that walled-up corpse have to do with the rest of the story?

The Japanese laserdisc release of the film, absurdly titled *SUSPIRIA 2*, explains everything in full. It runs nearly 5m longer than Thorn's 100m edition. The disc is in *English* with Japanese subtitles and retains the film's breathtaking, Techniscope framing.

DEEP RED:
The antagonistic relationship of David Hemmings and Daria Nicolodi is paid more attention in DomoVideo's full-length Italian version.





DEEP RED:
The uncensored death of
Professor Giordani
(Glaucio Mori).

Glaucio Mori's death is somewhat extended by three shots of the murderer bashing his front teeth against the sharp edges of tables and mantlepieces, and closes with a final shot of his head pinned to a table by a knife thrust through the nape of his neck. Also missing is the *coup de gross* of Gabriele Lavia's death: when the driver realizes that a man is dragging from the rear fender of his truck, he brakes—just in time for another vehicle to speed over the hill behind him and splatter Lavia's head like a ripe melon! The American version darkens the sight and mutes its disquieting sound effect.

As terrific as the import disc is, it is bettered still (for bilingual fans) by the Italian-language cassette *Profondo rosso*, available from the New York-based ethnic video label, DomoVideo. This version (also letterboxed) totals an amazing 121m! There's a new opening scene with Marcus (David Hemmings) rehearsing his jazz combo, but

most of the additional material is either transitional or details Hemmings' comic relationship with reporter Giana (Daria Nicolodi).

Thorn's tape improves on these other versions in one respect only: it supplies English subtitles during the doomed psychic (Macha Meril)'s brief phone conversation in German.

SUSPIRIA

Magnum Entertainment, \$89.95

Image Entertainment, \$39.95

When *SUSPIRIA* first appeared in US theaters, it was perceived as being more violent than the average horror film. In truth, this powerful film had already been subjected to editorial tampering when the MPAA threatened 20th Century Fox with an X rating. The film's advertisements promised that "The Only Thing More Terrifying Than The Last 12 Minutes Of This Film Are The First 80"—but the film's original running time was 98m!

SUSPIRIA's arrival on domestic video was long overdue, but its reverent treatment was well worth the wait. Magnum Entertainment issued the film on cassette in three versions: R-rated, unrated, and an unrated "Collector's Letterbox Edition." The R-rated version wasn't taken from an original theatrical print—notice that the veined, breathing title card contrived by "International Classics" is missing—but it was meticulously reproduced by excising footage from a complete European print, following the guidelines of a poor-quality recording of the domestic release.

Magnum's unrated *SUSPIRIA* restores the 5m missing from domestic 35mm prints, and is second only to Magnum/Image Entertainment's laserdisc presentation, which has a 60% sharper image resolution.

The footage introduced in the unrated *SUSPIRIA* is ruthless and significant. The now-classic first murder is longer and far more intense. Stabbed only 2½ times in the American version (once, the knife is only seen coming out), the victim is here stabbed 7 times, the final blow dealt to her exposed,

beating heart! When she shatters the skylight and reaches the end of her laundry-line noose, the camera holds on her vacant, staring expression much longer, after which the camera pans down her blood-streaked legs and feet—to show they are dangling just inches from impact with the marble floor! The camera follows the trail of her blood until it finds her roommate's nearby corpse, her chest and face gruesomely impaled by glass and framing from the broken skylight. Only a few confusing frames of the friend's fate

SUSPIRIA: Eva Axen is the victim of the film's electrifying first murder.



made it into the US theatrical release.

Many American critics complained that the death of the film's blind piano teacher—his throat torn out by his seeing-eye dog—made no sense and was done by Argento merely for shock effect. The unrated version includes two additional scenes explaining that the coven placed a spell on the dog when it bit the cook's sadistic child in self-defense. In this light, the scene makes dramatic sense. It's also gorier, with previously-deleted shots of the dog ripping juicy tissues from the felled teacher's throat.

Unlike *SUSPIRIA 2*, the Japanese *SUSPIRIA* disc (still in print) is *not* presented with its Techniscope framing intact, causing occasionally awkward compositions; for example, the first victim's face is only *half* onscreen when the demon's hand forces it up against the bathroom windowpane. The strangest difference between the Magnum and Japanese disc versions is the use of color tints on a couple of shots. On the import disc, a shot during the first murder is tinted dark green, while the later throat-slashing in the barbed wire room is tinted blue—making it, unfortunately, less effective. The domestic versions are fully-colored.

DAWN OF THE DEAD

HBO Video, \$14.95

Dario Argento co-produced George A. Romero's masterpiece, and the unrated theatrical version appears intact on the HBO cassette.

According to Romero, the Argento-supervised, European cut—

entitled **ZOMBI**—features a nicely beefed-up Goblin soundtrack but is actually slightly shorter than the domestic version. Film societies may be interested to learn that **DAWN's** 16mm rental version—distributed by Cinema V—runs 140m, as opposed to the tape's 126m. The difference boils down to some exposition and character scenes (all of which appear in the St. Martin's Press novelization, written by Romero and Suzanna Sparrow). There is no significant extra gore.

DAWN OF THE DEAD was also released on Japanese tape and disc as **ZOMBIE**, but this version is long out-of-print.

INFERNO

Fox Video, \$59.95

Distributed by Fox Video, Key Video's **INFERNO** is still available. The stereo cassette contains the entire 107m film, though the packaging foolishly lists an 89m running time! The tape actually includes one shot that was censored from most world markets—a sickening close-up of a cat feeding on a live, obviously real mouse.

UNSANE [aka TENEBRAE]

Fox Hills Video, Out of Print

TENEBRAE is a difficult film to appraise in terms of its domestic condition. One of Argento's most entertaining films, **UNSANE** (retitled by its US distributor, Bedford Entertainment) was given very little exposure in America.

"We had to get away from the Italian title, and **UNSANE** was sort of on the table until someone came up

with something better," Bedford's Steve Macklin told me. "No one ever did. Argento came to New York and we unfurled the poster for him, with the new title, and he *loved* it! The picture had a brief release in Texas and Florida, and didn't do any business, even with two different campaigns."

Argento's 101m thriller played on pay-per-view cable systems in 1985 in an atrocious, splicy, butchered, 89m edition that eliminated most of its violence and atmospheric transition shots, including a celebrated Louma crane shot that prowled the exterior of a Roman apartment house. The original closing theme music by Goblin veterans Simonetti, Pignatelli, and Morante was replaced with an unre-

lated and inappropriate dance track called "I Want You."

"I'm surprised that I'm hearing this," Macklin exclaimed after listening to a list of cuts. "I can't remember having made such edits, but it would be my position to keep [the nonviolent material] in. And I can't think of a bloody reason why I'd spend money to change the music on the final credits! I have a partner on this film who handled the ancillaries, while I handled the theatrical market, and whether he had to do some extra tap-dancing to please pay-per-view, I don't know, but I'm surprised to hear there's *eleven minutes* off."

The plot thickens. When *UNSANE* made a surprise appearance at a 42nd Street theater in New York, the print



UNSANE
(aka *TENEBRAE*):
Jane (Veronica Lario)
prepares to paint the walls
to match her red shoes.



CREEPERS
(aka **PHENOMENA**):
Inspector Geiger (Patrick
Bachau) breaks his thumb
to escape his manacles.

ran 100m and was missing only the most extreme bloodletting, such as the wall-painting aftermath of the surprise axe-through-the-window amputation of Jane Maccaro (Veronica Lario). "The cuts we made for the theatrical version were done two years ago, so I don't remember them exactly, but we had to go back and forth with the MPAA quite a few times," Macklin offered. "We were told we couldn't show a throat slashed from left to right, but maybe a quarter of the way—things like that. No exaggerating!"

Sadly, when **UNSANE** eventually arrived on videocassette, it was the 89m abortion previously shown on pay-per-view outlets. Originally released at \$59.95, Fox Hills dropped the price to \$9.95 when word got out.

The complete **TENEBRAE** was released as a letterboxed laserdisc in Japan, under the literally translated title **SHADOW**. It is no longer available.

CREEPERS [aka PHENOMENA]

Media Home Entertainment, Out of Print

CREEPERS, New Line Cinema's 82m version of **PHENOMENA**—Argento's first English-language production—falls considerably shy of the film's original 110m length. Argento's preoccupation with the relevance of dialogue to the film's success in America resulted in an embarrassingly long-winded picture. In some ways, **CREEPERS** improves on the original, most commendably deleting *in toto* one ludicrous scene in which the telepathic heroine (Jennifer Connolly) submits to an EEG brainscan, which her teachers hope will explain the cause of her sleepwalking. When quizzed about possible epilepsy or drug use, she storms out with the classic parting shot, "I'm not crazy... schizophrenic... epileptic... or stoned!" Unfortunately, the shorter version's faster pace doesn't blend at all smoothly with the story's hazy, tentative atmosphere, and sometimes hurries along at the expense of useful expository material.

New Line Cinema also had to excise some of the film's violence to receive an R rating. The gory details? According to Gary Hertz, New Line Cinema's publicity chief: "The scissors through [Fiore Argento's] hand; the tonsil dangling off the end of the spear that exits through the roommate's open mouth; the face-slashing at the end went on for awhile and got ultra-savage-nasty-vicious-juicy; and Inspector Geiger (Patrick Bachau) spent, shall we say, more time than was necessary breaking his thumb to get his manacles off. We also had to

cut some shots of the kid ripping his fly-infested face off, but *nothing* was excised completely. It was just *toned down*. Dario understood this, loved our campaign and was delighted with the business the film did, especially on cassette."

Hertz hastens to mention that the version of **PHENOMENA** which Argento offered to New Line for distribution was already reduced in length. "No way did we cut half an hour out of the thing," he said.

The complete **PHENOMENA** was released by Columbia Video tapes and laserdiscs in Japan, but is no longer available.

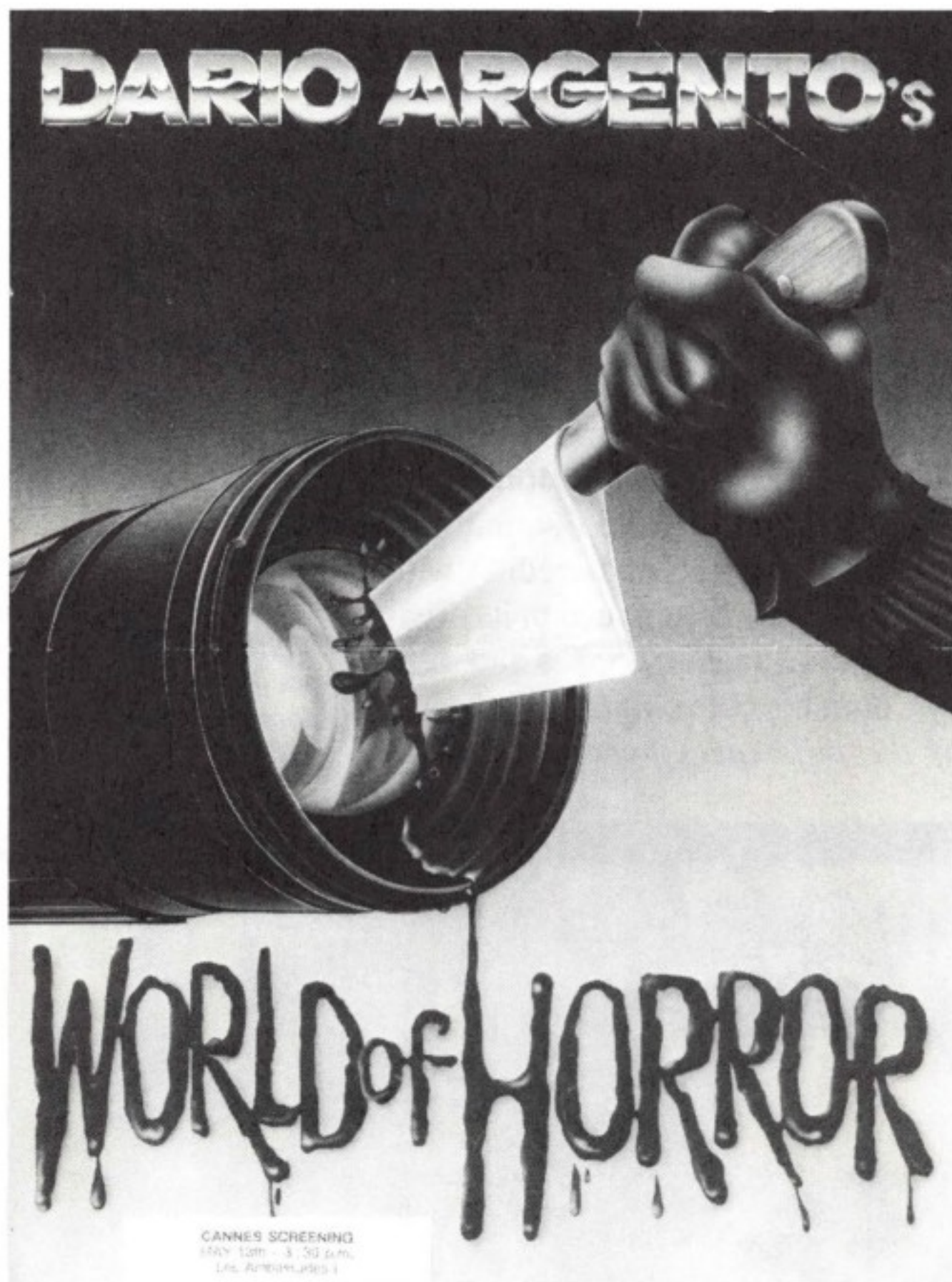
DEMONS

Starmaker, \$19.95 (VHS-SP), \$9.95 (VHS-EP)

The American version of this Argento-produced film is *visually* intact, but the soundtrack was the subject of extensive tampering. Several instances of dialogue were rewritten and redubbed by the film's American distributor, Ascot Films, who also made the economic decision to replace the Dolby Stereo soundtrack (mentioned in the end credits) with mono. The film was issued in its original form on Japanese tapes and discs by Columbia. [A complete breakdown of the differences between the two

PHENOMENA:
Jennifer Connelly is given an EEG scan in a scene not included in the domestic version, **CREEPERS**.





versions appeared in VIDEO WATCH-DOG 8:52-54.]

DARIO ARGENTO'S WORLD OF HORROR

Vidmark Entertainment, \$59.95

Image Entertainment (LD), \$39.95

Directed by Argento acolyte Michele Soavi (STAGEFRIGHT), this fascinating documentary offers many sights otherwise unavailable to the

American tape consumer. The highlights include the panties clip from *BIRD*, scenes from *CAT O' NINE TAILS* and *FOUR FLIES*, Jane's bloody death from *TENEBRAE*, and the complete montage of *SUSPIRIA*'s first murder. The clips are complemented with behind-the-scenes footage detailing Argento's innovative use of unusual cameras and cranes, his scoring sessions with Goblin and Keith Emerson, and the Maestro's own spoken (subtitled!) impressions of his work. The tape's real accomplishment is its portrait of Argento's professional intensity and dedication; he clearly deserves to be taken more seriously by American film audiences, critics and distributors.

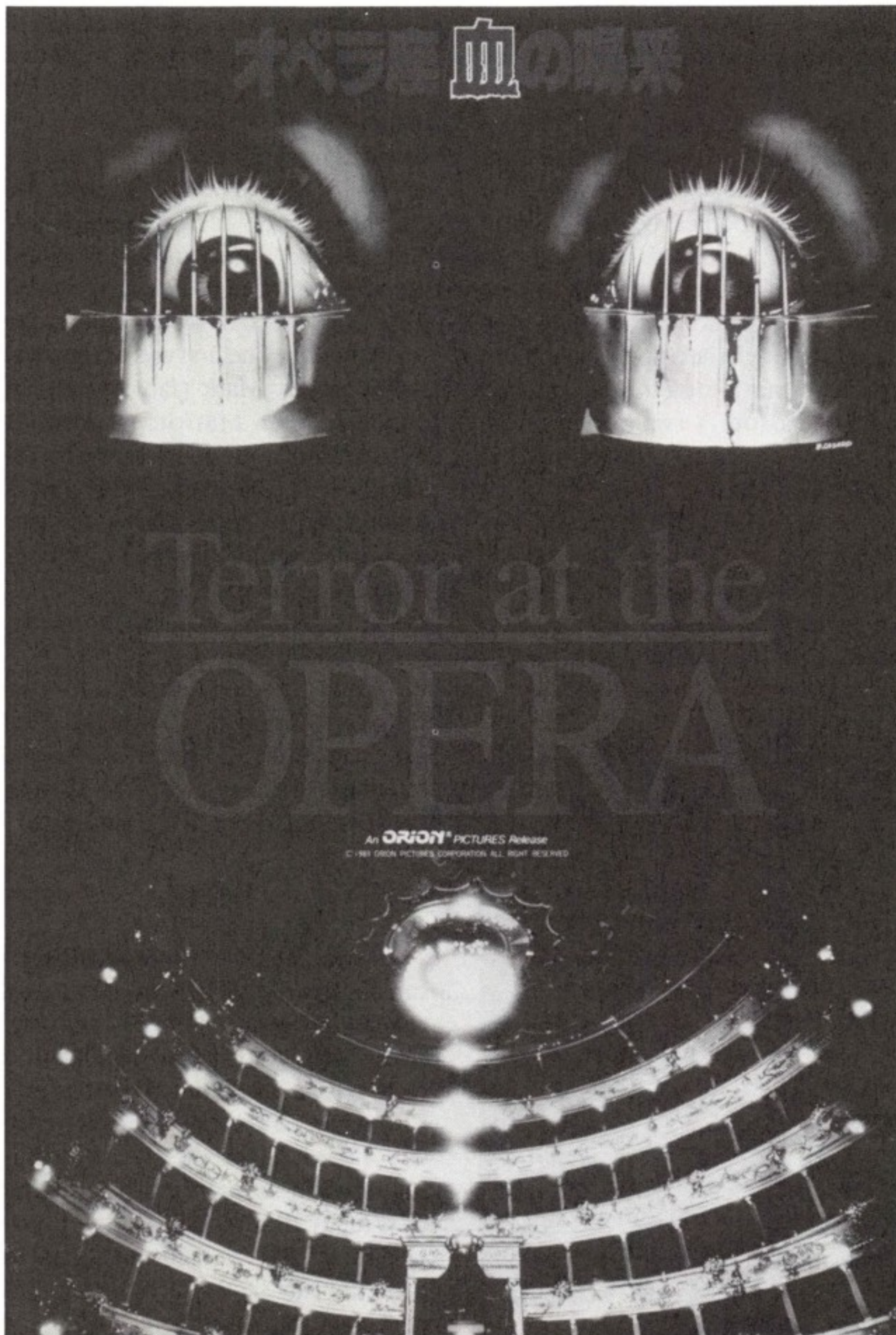
For Argentophiles without the means to view his films on imported tape or disc, the *WORLD OF HORROR* cassette is a riveting must.

TERROR AT THE OPERA

Southgate Video, \$89.98

Budgeted at \$8,000,000, this 1987 film—originally titled *Opera*—encountered immediate censorship problems during its initial screenings in Italy. The uncut version played Italy only three weeks before all circulating prints were subjected to extensive cuts, diluting the once-X-level slayride to PG innocuousness. It was the censored Italian-language version that first arrived on these shores, making a surprise appearance in ethnic American video stores in early 1989.

This version removed the following bits: two shots from the first murder in the balcony (the killer's repeated



slams of the usher's head against the cloak hook, and his trying to shake the splattered blood off his binoculars); after the killer stabs an especially loud raven, a shot was removed of him manhandling another bird in an especially rough manner, as was additional footage showing the bird's outrage at their misuse; the bloodiest details of Stefan (William McNamara)'s death, namely the shot of the knife blade poking about inside his mouth and its repeated thrusts through the palms of his hands; the aftermath of Julia (Coralina Cataldi Tassoni)'s swallowing of the ID bracelet wanted by the killer, who subsequently cuts it from her throat (offscreen!) with a pair of brutal-looking dressmaker's shears; and certain shots from the raven's attack on the killer, which concludes with an outrageous shot of a raven marching about below the seats with the killer's eye in

its beak. It swallows the eye, then regurgitates it! The final excision was the film's oversweet, poetical coda, in which the heroine Betty (Cristina Marsillach) rolls on the ground, frees a lizard from a tangle of grass, and communes with nature.

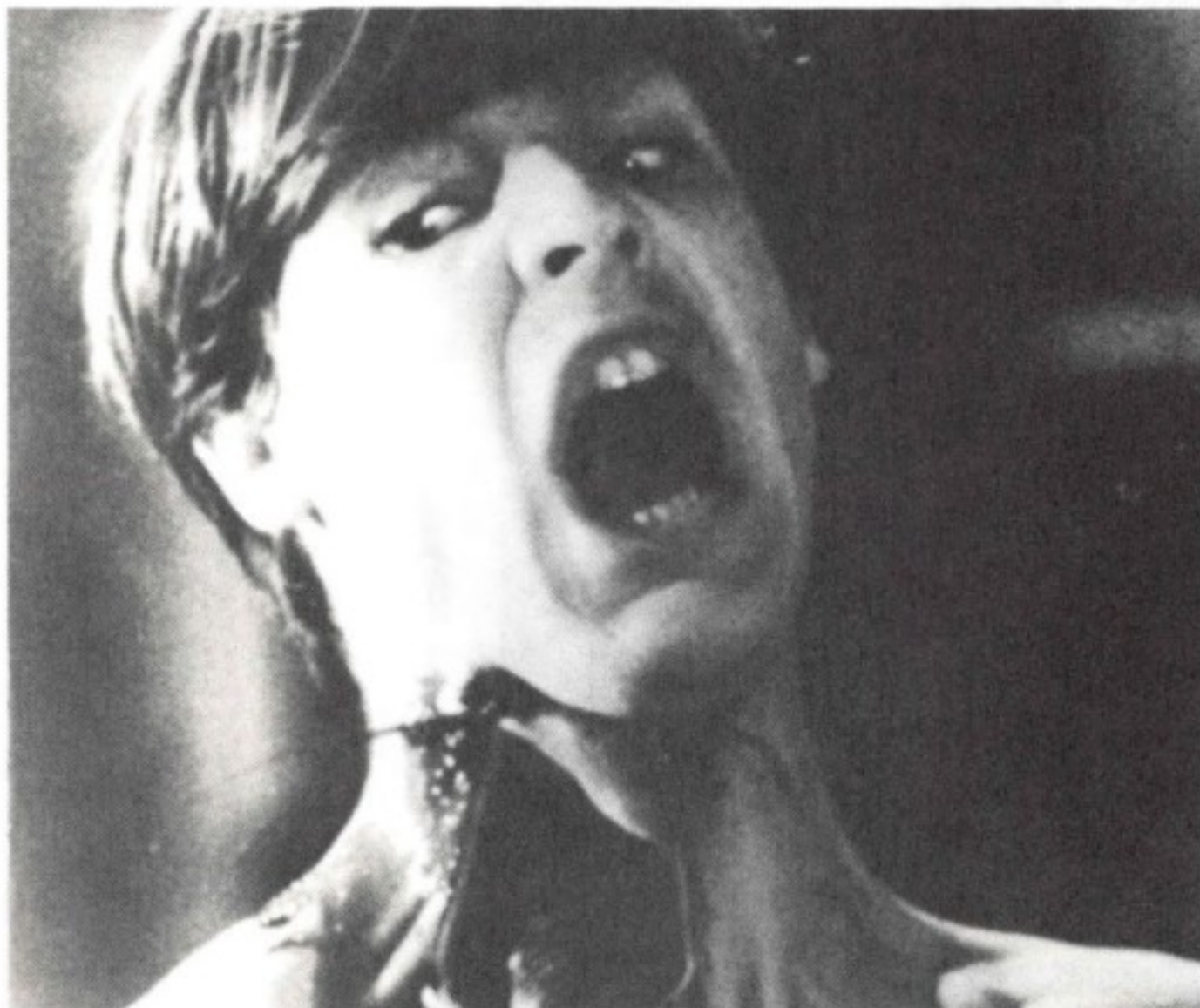
All of these deletions—except for the coda—are restored in RCA Columbia's Japanese import **TERROR AT THE OPERA**, but it *is* missing two important dialogue scenes amounting to exactly 2m. The first was a conversation between Mark (Ian Charleson) and his lover Marion (Antonella Vitale), which establishes Mark's sadistic streak and his possible attraction to Betty. The second was Betty's encounter with a slatternly neighbor (Carol Stagnaro) whose young daughter rescues Betty from an brutal attempt on her life.

Each of these international omissions can be seen as Argento intended in Southgate Video's domestic cassette release, the most complete version available anywhere in the world.

• • •

Dario Argento's fate with American audiences may depend on the development of a new MPAA rating, one which would allow his vision a commercial freedom of expression. But Argento's ultimate acceptance will also depends on our overcoming of rigid assumptions about the inferiority of dubbed, foreign product. Fear is universal and Argento presents this truth on film with unnerving authority.

TERROR AT THE OPERA:
William McNamara's dialogue is rudely interrupted by a cutting remark.





Comments

"The Butchering of Dario Argento" first appeared in FANGORIA #66 and introduced the Watchdog's style of reportage to a generation of young horror fans. Without anyone knowing it, it also functioned as my audition for the column that subsequently appeared in GOREZONE. This article—which I have updated—touched a nerve with people. For the first time, horror fans were being told about images that had been denied them. They were being told that they hadn't been seeing the

same films other countries had seen, and that it had affected their perceptions of important work. They were also being told that video was shaping up to be the promised land where films would no longer be shaped by national differences, where forbidden images could be freely accessed by one and all. The old boundaries were coming down. Horror journalism was about to go global.

I'm happy to report that Argento's subsequent video release, Media Home Entertainment's TWO EVIL EYES (1991), was released intact.

TERROR AT THE OPERA:

The gory details of William McNamara's death, visible only on Southgate Video's unrated cassette.

May, 1988

Horror is treated worse on home video than any other film genre, and this seems increasingly to be the case in all countries. The problem is particularly acute with foreign films, leaving consumers in the dark as to what they're renting until the tape is popped inside a VCR. Horror films are torn apart, censored, retitled, given meaningless Anglicized credits, released on multiple labels (with wildly varying quality); only an elite few make it to the sanctuary of laserdisc. The industry

THE CONQUEROR WORM: Director Michael Reeves and fire-proofed stuntwoman Maggie Kimberley prepare to burn a witch.



has maintained this level of ineptitude because there's been no one to police its actions... until *now*.

As Video Watchdog, I'll scour the video scene for cheats, edits, retitled films, misleading titles, incorrect running times and crummy transfers. By the same token, I also look forward to discovering restored prints, important foreign imports and diamonds in the rough.

Unfortunately, this maiden column has room for only one item, 'cause it's a juicy one.

If you've rented or purchased HBO Video's recent release of the Michael Reeves classic, **THE CONQUEROR WORM** (aka **WITCHFINDER GENERAL**, 1968), you may have watched a minute or two, assumed the tape was defective and taken it back for a quick refund. The truth is this: When Orion Pictures assumed the rights to the American International Pictures catalogue in 1983, they hired LA musician Kendall (NEON MANIACS) Schmidt to rescore ten different AIP titles for video release. **THE CONQUEROR WORM**—a serious historical drama based on the exploits of 17th Century witchfinding zealot



THE CONQUEROR WORM: Vincent Price as the 17th Century religious persecutor, Matthew Hopkins.

Matthew Hopkins—is the most important of several genre films whose original orchestrated score (by Paul Ferris) has been wiped away and replaced by an inappropriate synthesizer accompaniment that seriously undermines its cinematic value. This fact was first brought to my attention by Bill Kelley, currently working on a biography of Michael Reeves, who recently caught the rescored **WORM** on Fort Lauderdale television and hasn't lifted his jaw since.

"[Orion] had some legal reasons for doing it, but they really didn't want

to talk about it too much," explained Kendall Schmidt, who wrote and recorded the new scores between 1984-85.

Three additional horror films were also rescored, namely **SCREAM AND SCREAM AGAIN** (1969), **THE CRIMSON CULT** (1969) and Mario Bava's **PLANET OF THE VAMPIRES** (1965; available from Thorn/EMI Video). Schmidt also wrote a new closing title theme for **MADHOUSE** (1971), which allowed Orion to eliminate Vincent Price's vocal rendition of a Gordon Clyde ballad. (Veteran

CURSE OF THE CRIMSON ALTAR:
Christopher Lee, Barbara Steele, and Boris Karloff meet on the set—as they never do on the screen.



Watchdogs may recall that a Price vocal was similarly deleted from the end of Vestron Video's **DR. PHIBES RISES AGAIN** in 1986.) Also consigned to oblivion is Otto Brandenburg's soulful ballad, "Journey to the 7th Planet," from the Sid Pink production of the same title, available from Thorn/EMI. (Could "Tivoli Nights" from **REP-TILICUS** be next?)

The rescored non-horror AIP titles are **SLAUGHTER'S BIG RIP-OFF** (you can kiss James Brown's funky score goodbye!), **UNHOLY ROLLERS**, **CRIME AND PASSION** (originally scored by Vangelis), **SCORCHY**, **WINTERHAWK** and **WAR, ITALIAN STYLE**.

Neither Sam Arkoff nor an Orion spokesperson could be reached for explanations, but here's my theory: **WORM** and **CULT** were Tigon productions, **SCREAM** and **MADHOUSE** came from Amicus, and **PLANET** was an Italian outing. Based on the fact that AIP's in-house productions (eg. the Poe films) have not been rescored for video, it would seem that, in acquiring the rights to any independent productions distributed by AIP in the States, Orion did *not* also acquire the rights to distribute their *scores* on tape—at least, not without further compensation to their composers.

How does Schmidt feel about tampering with the original composers'

work? "There were some movies that gave me more stress than others, because there were some I just didn't want to screw with," he admitted. "When I was faced with the task of rescoring **THE CURSE OF THE CRIMSON ALTAR**, for example, I was somewhat intimidated. I mean, I still can't stand to watch what I did with it."

Asked why he referred to **THE CRIMSON CULT** with its British title, Schmidt revealed that his sessions often made use of foreign prints. "It was confusing," he recalls. "In a couple of cases, I would score from one print and we'd check the dub and see a different print! In **WINTERHAWK**, there were entire scenes I hadn't seen while I was writing."

This explains why HBO's **CONQUEROR WORM** cassettes feature several never-before-seen shots of topless tavern wenches carousing with Hopkins' boorish associate John Sterne (Robert Russell). Schmidt scored the film using a faded AIP print but, for maximum quality of image, Orion matched his soundtrack to a fresh 35mm video transfer from the European negative. The footage is interesting, but the spoken soundtrack from the U.S. print doesn't match it correctly.

In all fairness to Schmidt, I believe his **PLANET OF THE VAMPIRES** score actually complements Mario Bava's atmospheric visuals more effectively than its original stock music score, further enhancing the illusion of an "A" budget where there was no budget at all. Schmidt's work on Gordon Hessler's **SCREAM AND**

SCREAM AGAIN approximates Dave Whittaker's original score fairly well. "Some guy actually wrote to Orion about **SCREAM**, complaining that I got credit for writing a score that he *knew* someone else had done—which shows how close I came to the original sound," Schmidt laughed.

That said, **SCREAM** also includes some outrageous technical boners, particularly during the discotheque scenes, where the sound of shuffling shoes on the dance floor drowns out the live band, whose vocalist is shown singing his fool heart out... during what sounds like an *instrumental*!

CURSE OF THE CRIMSON ALTAR: Originally censored from the domestic release, Dominatrix Vivienne Carlton is now restored on home video.



THE CONQUEROR WORM should have been protected from such unthinking, corporate abuse for many reasons. First of all, it is widely considered to be one of the ten best films of its type; furthermore, it is the one inarguable masterpiece of a pivotal director who did not live long enough to make others. Michael Reeves died of an accidental barbiturates overdose shortly following the film's release in 1968. He was 25. His reputation, his very memory, rests on this film, and it's possible that this new version—over which Reeves had no control—could cause his critical reputation to diminish and his memory to fade. His last words will never be heard—the way that he spoke them, the way that inspired a generation of *cinéastes*—in his native country again. HBO Video can't be blamed for releasing the picture they were given in good faith, but it would take a Matthew Hopkins to adequately prick the conscience of the decision-makers at Orion.

In the meantime, Paul Ferris' heroic orchestral score has been given a temporary home in a most unlikely place—a recent Miller Lite commercial, featuring Mickey Spillane.

Comments

*The Kendall Schmidt version of **THE CONQUEROR WORM** has since made its laser debut in a double-disc set with Roger Corman's **THE TOMB OF LIGEIA** (1966). Paul Ferris' original score can now be heard only on bootleg tapes regularly advertised in magazines catering to the "No Rights Given or Implied" crowd, and also on the British video release, **WITCHFINDER GENERAL**—which has sadly been censored of several violent highlights. (Nor does it include the continental nude shots accidentally recovered by HBO.) HBO Video subsequently released **THE CURSE OF THE CRIMSON ALTAR** on tape and disc; as rescored by Schmidt, the music track disappears almost entirely from the film's fiery climax, making the production look as cheap and hollow as a high school dramatic outing.*

*As this is being written, Orion has gone bankrupt and is on the shopping block. Whoever acquires the studio's backlog of material could perform a great service by restoring the **WITCHFINDER GENERAL** title to Reeves' swan song and, with it, its original score.*

A Pair Gone

13

July, 1988

Two of Paragon Video's most important horror releases, **TOMBS OF THE BLIND DEAD** [*La Noche del Terror Ciego*, 1971] and **BLOOD ON SATAN'S CLAW** (aka **SATAN'S SKIN**, 1970) are missing crucial footage.

CLAW, a British production, was originally released in America in a PG-rated version that omitted much of the film's nudity and the perverse details of its Black Masses. Naturally, that stuff is still missing. In addition (or rather *subtraction*) Paragon has accidentally deleted several minutes of footage from the film's second half.

When the Judge (Patrick Wy-mark) absconds with suspected witch Margaret (Michele Dotrice) to a barn, Paragon's tape suddenly shoots ahead to Ralph (Barry Andrews) returning home in agony. Missing is a scene in which the Judge ties Margaret to a crossbeam for some teasing and questioning, from which the film cuts to Ralph (Barry Andrews) working in the fields, doubling over in pain, and rolling up his trouser leg to expose the wooly "Satan's skin" growing there. Neither scene is explicit or offensive,



and both are important to the storyline. So what happened?

TOMBS, on the other hand, appears to have been voluntarily softened. Paragon's version ends with the Blind Dead boarding the train to civilization, followed by their arrival at the station, accompanied by a still frame of the screaming heroine. In the original film, the two scenes were bridged by some hair-raising footage of the undead Templar Knights

TOMBS OF THE BLIND DEAD:
This skeletal hand figures prominently in the abrupt finale of Paragon Video's censored cassettes.

hacking the train passengers to pieces, including a child's mother, whose bleeds copiously over her crying child during a dying embrace! Director Amando de Ossorio may have gone too far with the scene, but isn't that what horror films are all about? The footage was shown on Elvira's syndicated "Movie Macabre" show a couple of years ago, darkened but intact.



UNICORNUCOPIA

Unicorn Video is making Spanish-language editions of several of their horror titles available on their sister label, Viva Video. What's so great about that, you may ask? In the case of Claudio Hill's **A BELL FROM HELL** and Amando de Ossorio's **NIGHT OF THE SORCERERS** (both 1973), the

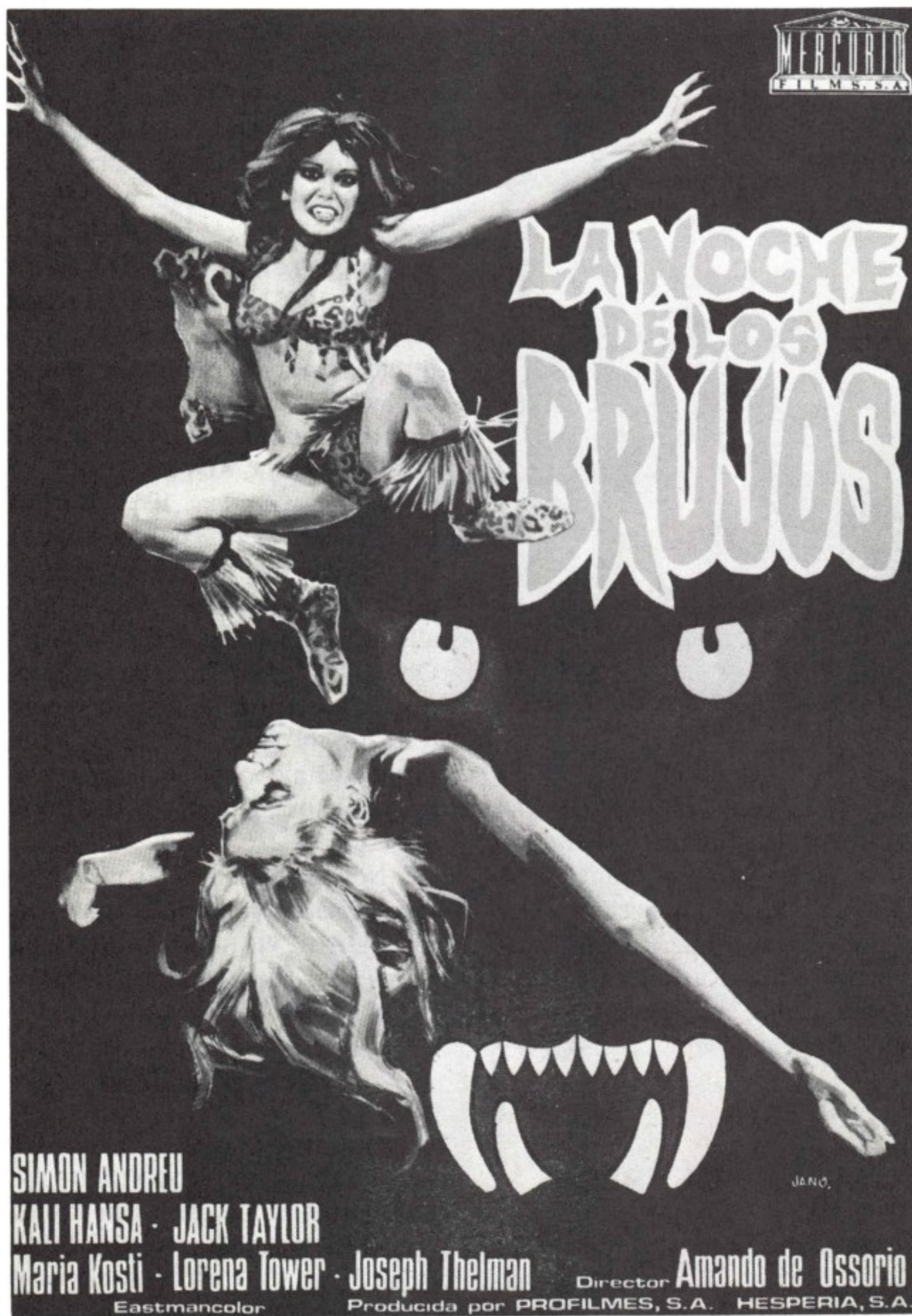
Viva versions are longer and more graphic than the ones on Unicorn, which were struck from Avco-Embassy TV prints and delete most of their violence and eroticism.

La Campana del Infierno (**A BELL FROM HELL**) differs in four notable ways: 1) the opening credits are letterboxed; 2) there are some additional explicit shots from Reynaud Varley's job in the slaughterhouse; 3) we see his "bleeding" eyesockets when he tears out his eyes, as a magical entertainment for his cousins; and 4) Varley's seduction of his third cousin is much longer, adding vital information that makes the encounter seem less like rape. There is a difference of roughly 2m. Oddly, the Unicorn tape contains a fleeting rearview nude shot of the three cousins, chained to a cellar ceiling, that isn't included on the Viva tape. The film, scripted by Santiago Moncada (**HATCHET FOR THE HONEYMOON**), is one of the great achievements of the Spanish horror cinema, and it's a pleasure to find an alternate version so close to home.

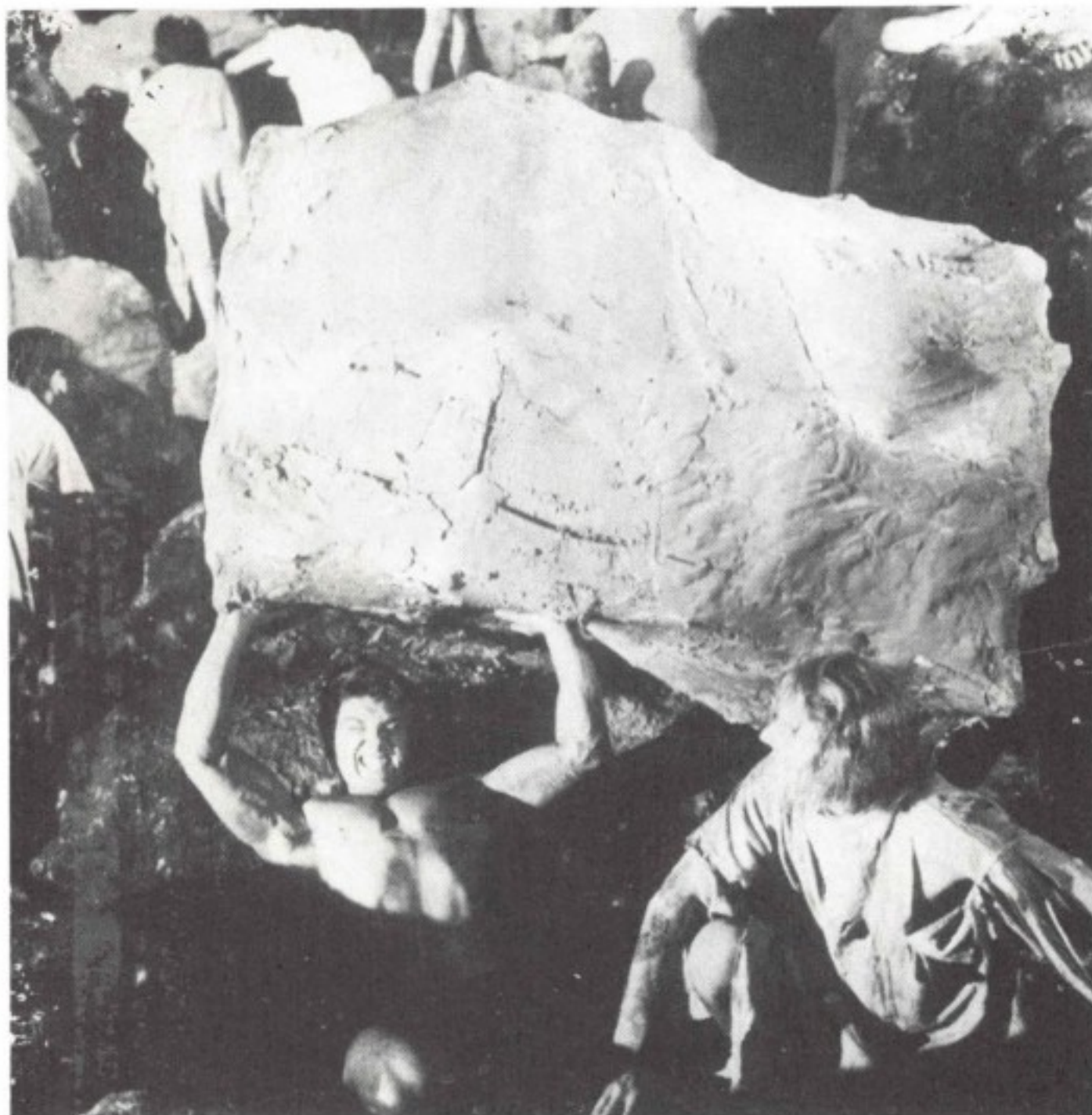
Viva's *La Noche de los Brujos* (**NIGHT OF THE SORCERERS**) features all of the gushing beheadings, sex scenes and incidental nudity snipped-out of the Unicorn version. Space doesn't permit me to be more specific than that, but the Spanish version appears to be at least 6m longer.

Be cautioned, however, that spoken Spanish does not always insure an uncut film. Viva's Spanish editions of **WITCHES MOUNTAIN** [*El Monte de los Brujas*, 1972], **THE MURDER MANSION** [*La Mansión de la Niebla*, 1972]

A BELL FROM HELL:
The Spanish release poster.



*NIGHT OF THE
SORCERERS:
The Spanish release
poster.*



MACISTE IN HELL: Kirk Morris hoists a massive boulder (you can almost see the chicken wire) at the gates of Hades.

and Paul Naschy's **FURY OF THE WOLFMAN** [*La Furia del Hombre Lobo*, 1971] are virtually identical to Unicorn's English-dubbed counterparts. Viva also offers Spanish editions of Boris Karloff's final four Mexican films, but check those out yourselves, *por favor!*

AFRAID OF FREDA

If you've been wondering when more of Riccardo Freda's classic chillers are coming to tape, wonder no more. The first Maestro of Italian hor-

ror has been thus far represented by Republic Video's **THE HORRIBLE DR. HICHCOCK** [*L'Orribile segreto del Dr. Hichcock*, 1962]. Its sequel, **THE GHOST** [*Lo spettro*, 1963] is now available from the reliable mail-order company, Sinister Cinema. Unicorn Video is also jumping aboard the bandwagon by offering Freda's **MACISTE IN HELL** aka **THE WITCH'S CURSE** [*Maciste all'Inferno*, 1962]; **DOUBLE FACE** [*A doppia faccia*, 1968], a 1968 erotic thriller starring Klaus Kinski, co-written by Lucio Fulci; and a wonderfully baroque swashbuckler called **THE MAGNIFICENT ADVENTURER** [*Il magnifico avventuriero*, 1963], starring Brett Halsey as famed 16th Century sculptor Benvenuto Cellini. And Wizard Video offers **FEAR**, which is actually *L'Osessione che uccide* ("Murder Obsession," 1980), the great Riccardo's last feature to date. It's an astonishingly frank, unrated *giallo* thriller, with one of the most incredibly sick and chilling finales you'll ever see.

Now, if only *someone* could dig up the cinematic birthplace of Italian horror—**THE DEVIL'S COMMANDMENT** [*I vampiri*, "The Vampires," 1957]!

HELP WANTED

Can anyone out there identify Regal Video's **THE REVENGE OF DR. X**? This retitled film carries the (video-generated) opening credits of Eddie Romero's **MAD DOCTOR OF BLOOD ISLAND** (1968), and the box even carries **MAD DOCTOR'S** plot synopsis—

but it *isn't* that infamous, green-blooded opus! On the tape itself is a Japanese or Filipino feature, circa 1970, starring James Craig (not Kent Taylor, as the box claims) as an irritable scientist who harnesses lightning to fuse two carnivorous plants into a bloodsucking, insectivorous humanoid. Unlike many of Regal's other titles, this one doesn't seem to have ever been released by Independent International.

If you're scholar enough to identify this mess, or if you've something else to grin or grouse about, drop a line to The Video Watchdog.

Comments

A more complete print of BLOOD ON SATAN'S CLAW now regularly appears on such premium cable channels as Showtime and The Movie Channel.

Riccardo Freda's THE DEVIL'S COMMANDMENT was subsequently recovered and released by Sinister Cinema. See "Life After SUSPIRIA" for the Watchdog's verdict. It was later discovered that Wizard's FEAR was missing a 5m nightmare sequence in which Silvia Dionisio encounters an oversized spider.

Regal Video's THE REVENGE OF DR. X would be identified shortly.

Ready, Willing & Cable

September, 1988



Cinemax has been airing an interesting catalog of Columbia titles, including such Hammer and William Castle productions as **THE PIRATES OF BLOOD RIVER** (1962), **SCREAM OF FEAR** (1961), **ZOTZ!** (1962), **THESE ARE THE DAMNED** (1961) and **THE**

THE TINGLER:
*Judith Evelyn's husband
has an axe to grind.*



TINGLER (1959). This may show insight on someone's part, but Cinemax has been stingy with their scheduling, limiting them to only two or three showings per month, and in inconvenient timeslots, to boot. To make matters worse, **THESE ARE THE DAMNED** (Joseph Losey's original cut, no less) had a habit of starting 10m *earlier* than each of its scheduled showtimes! William Castle's **THE TINGLER** was shown three times last January, but only for its second airing was the gimmick "blood delirium" scene of this B&W classic shown in color!

A close examination of the Cinemax print shows that Columbia has used computer technology to improve on **THE TINGLER**'s original Color-in-B&W effect. Said effect—which showed red blood pouring from the sink taps and filling a bathtub in a B&W room—was originally achieved by painting the entire bathroom set a dull beige, covering actress Judith Evelyn in beige pancake makeup and dressing her in colorless clothing, leaving only the white porcelain of the sink and tub untouched. In this way, when the preceding B&W footage was tinted a mild beige, it masked the

impending appearance of bright red blood dripping from the taps! The only giveaway evident in the original prints was Evelyn's own green eyes, deliberately kept at a medium distance from the camera.

The version aired by Cinemax deleted the tint entirely, so that everything outside the outlines of the bloody sink and tub retains a traditional, silvery, monochromatic cast. It appears that the color portion of the image was traced by computer and then flawlessly matted into a pristine B&W print. It's more effective than the original print (which WTBS broadcast a year or two ago), and I'm sure Castle would have approved this bit of cosmetic surgery. Too bad Cinemax only aired it once!

Speaking of WTBS, Ted Turner's Atlanta-based SuperStation, they have also been getting into the act with surprise editions of movies. They've acquired from Warner Brothers a number of gorgeous-looking Hammer Films, newly-struck from their original negatives. Aside from the tremendous visual improvement over the fading 16mm prints usually shown by local stations, they also differ on occasion in terms of content. For example, viewers of a recent Saturday morning broadcast of Terence Fisher's **FRANKENSTEIN MUST BE DESTROYED** (1969) were astonished to find Peter Cushing's rape of Veronica Carlson (a scene removed from domestic WB theatrical prints) gloriously reinstated! Keep an eye peeled for its rebroadcast!

AMPUTATED BOOTLEGS

Some of you may have noticed a video phenomenon that's caught the Watchdog's eye, namely the appearance in certain American video stores of bootleg releases. Two examples that spring readily to mind are **CITY OF THE LIVING DEAD** and **DRACULA'S VIRGIN LOVERS**, both of which are packaged in replicas of British video boxes and attribute their manufacture to Iver Film Services, Ltd.—“The Professionals at Pinewood.” Hmmm, sure.

CITY OF THE LIVING DEAD is Lucio Fulci's **THE GATES OF HELL** [*Paura nella città dei morti viventi*, “Fear in the City of the Living Dead,” 1980], domestically available from Paragon Video. **DRACULA'S VIRGIN LOVERS** turns out to be Javier Aguirre's **DRACULA'S GREAT LOVE** [*El Gran Amor del Conde Dracula*, 1972], available from Gorgon Video in a frustratingly choppy, 72m TV print which they've been unable to replace. The picture quality of these unauthorized releases is a toss-up; they look grainy, as befits a PAL-to-NTSC transfer, but they are also letterboxed, adding a good deal of visual information cropped out of their American counterparts. Both films were released on video in the UK by Iver Film Services under these titles, but IFS was not involved with their unauthorized importation.

Both versions also appear to have been censored in true “Video Nasty” fashion. **CITY** betrays its UK origins by deleting the climax of its revolting head-drill sequence. (I've always

**DRACULA'S
GREAT LOVE:**
Mirta Miller, Vic Winner,
and Ingrid Garbo as
houseguests infected by the
Count's affections.



wanted to see this amazing effect in widescreen, too, because the twirling drill bits are cropped offscreen in the Paragon release.) **DRACULA'S GREAT LOVE** is one of my favorite Spanish horror films—not great, but somehow compelling and silly at the same time—and the possibility of someday seeing an uncut print is one of those little daydreams that keeps me going. Therefore, I was excited to find **DRACULA'S VIRGIN LOVERS**. It contains several brief scenes of violence and nudity not present in the Gorgon tape, but it is culled from the most mutilated print of anything I've ever seen on tape. The last 20m are

particularly choppy, and the running time is a preposterous 66m!

ONE LINERS

Academy Entertainment's **SISTERS OF SATAN** is actually *Alucarda* (1975), an intense, deliriously beautiful "possession" movie directed by the talented Mexican filmmaker Juan (DR. TARR'S TORTURE DUNGEON) Moctezuma. It shouldn't be confused with MPI Home Video's **SISTERS OF SATAN**, which is a retitling of Domenico Paolella's **THE NUNS OF SANT'ARCHANGELO** [*La monache di*

Sant'Archangelo, 1971].

Video City's **DEATH NURSE**, starring the incredible Priscilla Alden, is another crummy-looking, shot-on-video "sequel" to her trash classic **CRIMINALLY INSANE**, but it's much funnier than **CRAZY FAT ETHEL II**.

Genesis Video's **REVENGE OF THE ZOMBIE** is not the notorious 1977 Chinese "human-milk vampire" movie of the same name, but a 1980 American film with Marilyn Burns and Fabian Forte.

In Media Home Entertainment's new cassette of Jack Sholder's **THE HIDDEN**, you can actually see a blue air-cushion billowing into frame at the bottom left side of the screen when the alien falls from the rooftop in his female guise!

Tamarelle's International is finally making Paul Verhoeven's **THE FOURTH MAN** [*Die Vierde Man*, 1979] available as it should be seen, in the original Dutch with English subtitles. Media Home Entertainment has been distributing this film on cassette for a few years, in a lackluster dubbed version. If you liked what Verhoeven did with SF in **ROBOCOP** (1987), you should see what he does with horror in this brilliant Argento-esque film.

Panther Entertainment's **THE INVADERS** is more than a retitling of Mario Bava's **ERIK THE CONQUEROR** [*Gli invasori*, 1961]. This excellent, imaginative action film—leavened with colorful, fetishistic women-in-peril sequences—is being presented for the first time in its original form, including much footage—including one entire character!—



excised for its original AIP release. The transfer quality ranks with the best I've seen; the colors are absolutely dazzling. By the way, Bava's other seldom-seen Viking film, **KNIVES OF THE AVENGER** [*Raffica di coltelli*, "A Shower of Knives," 1967], is marauding on Mega Video under the title **VIKING MASSACRE!**

Also from the folks at Panther Entertainment is **THE VIRGIN OF NUREMBERG**, which is a similarly pristine version of **HORROR CASTLE** [*La vergine di Norimberga*, 1963], one of Antonio Margheriti's most enjoyable films. A quarter-century later, the rat cage sequence still ranks with the most extreme scenes of horror ever dared on the screen. In-joke aficionados will enjoy noting that **VIRGIN** was filmed in the same Italian villa as Mario Bava's **WHAT!** [*La*

THE INVADERS
(aka **ERIK THE CONQUEROR**):
Cameron Mitchell stars in
Mario Bava's colorful
Viking adventure.

frustra e il corpo, "The Whip and the Body," also 1963], and that the head surgeon in the B&W flashback is none other than Margheriti himself! Like **THE INVADERS**, the tape is intact and beautifully reproduced. It also features a sleazy Riz Ortolani score you won't get out of your head for weeks.

There's good news and bad news about Warner Home Video's new release of Joe Dante's **INNERSPACE** (1986). The good news is that this is the first major cassette release to be distributed in the letterbox format and digitally processed stereo surround-sound. The bad news: Why, with a price tag of \$81.95, did Warner have to include a Pepsi commercial on the American release? (The Watchdog understands that Canadian cassettes of **INNERSPACE** contain no commercial.)

KEY NOTE ADDRESS

Once prone to terrible problems with incomplete releases, the Fox subsidiary Key Video is shaping up into an unusually exemplary and conscientious outfit. Not only do they release deserving, offbeat films like Dario Argento's **INFERNO** (1980) and Brian De Palma's **PHANTOM OF THE PARADISE** (1974), they take care to release such '50s blockbusters as **THE FLY** (1958 version) and **THE GIRL CAN'T HELP IT** with their original stereo soundtracks. Most recently, Key Video released four Alfred Hitchcock/David O. Selznick

collaborations—**REBECCA** (1940), **LIFEBOAT** (1944), **SPELLBOUND** (1945), and **THE PARADINE CASE** (1948). Because these are B&W films, Key has preserved their monochromatic purity by presenting their logo and accompanying trailers (even those for *color* films) in B&W!

SPELLBOUND features one of Hitchcock's most effective, least-known masterstrokes. At a climactic moment, a gun is pointed at the camera and, as the trigger is pulled, there is a burst of color lasting two frames, exactly one-twelfth of a second. Yep—Key Video knew that the color was there and, thanks to their foresight and attention to detail, audiences can freeze that moment and examine it to their hearts' content!

Comments

*The version of **THE TINGLER** described here is now part of the film library of TNT, Turner Network Television. They always remember to show the gimmick scene in color. They also have William Castle's **MR. SARDONICUS** (1961) with the "Punishment Poll" prologue intact!*

*Key Video's original cassettes of **SPELLBOUND** had to present the entire film with a dull greenish tint in order to include the climactic color burst without drawing unnecessary attention to it. Fox Video recently released the film on laserdisc. Thanks to digital processing, the film is presented without the tint yet includes the color burst as subtly as Hitch intended.*

To Hell with Commercials!

15

November, 1988



In one of the most disheartening developments yet witnessed in the realm of cinéassettes, New World Video has seen fit to violate Clive Barker's **HELLRAISER** (1987) in a particularly shocking way. Between the film's last scene and closing credits, they've inserted a *commercial* for **HELLRAISER** merchandise!

Get your **HELLRAISER** beer mugs!

Get your **HELLRAISER** T-shirts!
(What, no Red Hots?)

Excuse *me*, New Worldites, but we were expecting *Clive* Barker—not *Carnival* Barker! Lethal sex and spiritual damnation are hardly the kind of message that America's young should be billboarding across their bosoms, but that's beside the point. Hasn't **HELLRAISER** made enough money for New World Pictures without necessitating this kind of mercenary, mood-shattering monkey business?

For some reason—common sense, maybe?—these commercials were included only on an unknown percentage of **HELLRAISER** cassettes, but they are being rented by a growing number of outraged people! Whoops,

Special Bulletin: Watchdog Informant Steve Bissette reports that the same cheeky chicanery can be found on Warner Home Video's cassettes of Ken Wiederhorn's **RETURN OF THE LIVING DEAD, PART II** (1988)!

VERSION TERRITORY

The following tale gets tangled, so pay attention.

Some completists among you may have been aware, over the years, of a movie known by such various titles as **THE NIGHTMARE NEVER ENDS** and **SATAN'S SUPPER**. This intriguing sleeper—directed by Tom McGowran, Greg Tallas and Philip Marshak, and scripted by Philip (THE UNHOLY) Yordan—features Cameron Mitchell as the proverbial red-faced cop, Charles Moll (later Richard Moll of **NIGHT COURT** fame) as the best-selling author of "God Is Dead," and a real stinker of a performance by female lead Faith Clift. Despite a few memorable shocks, this 82m feature was never exactly coherent. In 1985, the problem worsened when the film was condensed into one of the three

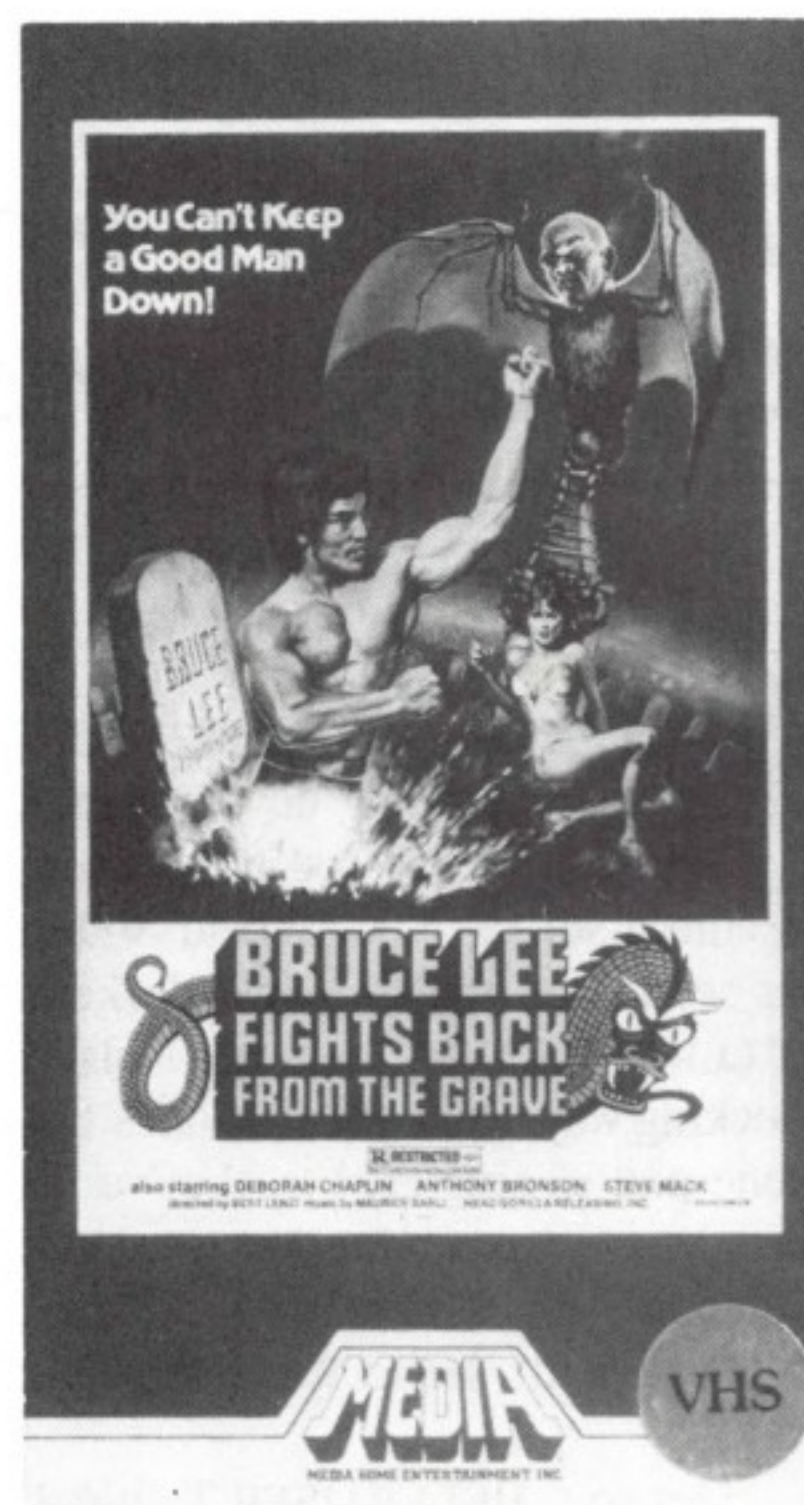
30m shorts which composed Media Home Entertainment's **NIGHT TRAIN TO TERROR**.

The film has now finally surfaced under its original title, **CATACLYSM**, on Genesis Video. At 92m, this version runs 10-11m longer than any previous edition and plays far more coherently, despite the fact that most of the added footage involves Clift's character.

BANZAI, PER FAVORE!

Italian completists, brace yourselves! The next time you happen to visit your favorite video store, slow down as you pass the Marital Arts section and scope-out Media Home Entertainment's **BRUCE LEE FIGHTS BACK FROM THE GRAVE** (1978). Aside from its ludicrous cover—depicting the deceased star bursting from the ground below his headstone to wage war with a giant human-headed bat—it has a most interesting heritage.

First of all, the film has nothing to do with Bruce Lee. Secondly, aside from a brief pre-credit appearance of the box art, it has absolutely no supernatural content! The print credits the film's direction to Doo Yong Lee, but the box credits "Bert Lenzi." Is it possible that this movie, filmed entirely in Los Angeles with a Chinese and Italian cast, is a meticulously faked Martial Arts item, replete with faked scratches, zany zooms and deliriously dire dubbing—concocted by none other than Umberto (**MAKE THEM DIE SLOWLY**) Lenzi????



If that's not enough for you to build a video party around, here's the capper: The movie's evil, cheroot-smoking villain is named *Marcus Welby*!

RUSSO REDUX

The Watchdog was surprised to find, nestled between the announcements of a lot of prurient teenage fluff from Vestron Video, the announcement of Vestron's forthcoming release of **THE MAJORETTES** (1987). Based on one of John (**MIDNIGHT**) Russo's

horror novels, the film is a grisly whodunit investigating the serial killings of a group of majorettes in smalltown America. It's also the directorial debut of Bill Hinzman, the zombie in George Romero's **NIGHT OF THE LIVING DEAD** who's "coming to get you, Barbara!" **THE MAJORETTES** has never been in wide theatrical release, is rated R, and runs 93m.

If that's not enough Russo for your diet, delve into Tim Ferrante's highly entertaining **DRIVE-IN MADNESS! THE VIDEO**, available from Imagine, Inc. (PO Box 9674, Pittsburgh, PA 15226). Included in this grab bag documentary is footage from a conversation between John Russo and NOTLD's Russell "Johnny" Streiner, who bemoans how he's been saddled with one of the most quotable lines in horror film history—and says it, with feeling, one last time, for the record. The tape is amusing in other ways, too, like Sam Sherman's wistful recollections of the premiere of **SATAN'S SADISTS** (1969) in a town where Regina Carroll (the "Freak Out" girl) was treated like royalty!

NASCHING OUR TEETH

Fans of Spanish horror star Paul Naschy will want to know that his long-unavailable **THE WEREWOLF VS. THE VAMPIRE WOMAN** [*La Noche de Walpurgis*, 1970] has surfaced on AIR Video, under the title **BLOOD MOON** (not to be confused with Trans World Entertainment's **BLOOD MOON**, a Jess Franco item). Unfortunately, the



transfer quality is slightly grainy and greenish, and some nudity has been excised for the projectionist's private collection. The film's original American title manages to make it onscreen at the very end.

Dedicated Naschians might also like to know about these other obscure releases: **INQUISITION** (Naschy's directorial debut) is available on the Video City label. All Seasons Entertainment has issued **THE RUE MORGUE MASSACRES** (a retitling of **THE HUNCHBACK OF THE MORGUE**, one of Naschy's most controversial outings), **THE DEVIL'S POSSESSED** (a boring historical drama with sadistic undertones), **EXORCISM** (the worst demonic possession film ever made!), **THE HUMAN BEASTS** and **VENGEANCE OF THE ZOMBIES**. Media Home Entertainment's **THE CRAVING**

BLOOD MOON
(aka **THE WEREWOLF VS. THE VAMPIRE WOMAN**):

Paty Shepherd as the evil Countess Waldessa, rising from her tomb.



BLOOD MOON:
Paul Naschy on the blouse
attack, as werewolf
Waldemar Daninsky.

is actually *El Retorno del Hombre Lobo* ("Return of the Werewolf," 1980), featuring Naschy's best werewolf makeup ever, albeit in one of his least captivating stories. Its nude and sacrificial scenes are also annoyingly snipped to avoid a you-know-what. Naschy's only science fiction film, *THE PEOPLE WHO OWN THE DARK* [*Planeta ciego*, "Blind Planet," 1975] is now available from Star Classics, one of those VHS-only, LP-recorded budget labels. The print is intact and good-looking, making it one of Star Classics' better products.

WILLIAM CASTLE LIVES!

The Watchdog has to give Key Video another round of applause (see

last issue) for the best nostalgic chuckle I've had lately. Preview screening cassettes of Bigas Luna's *ANGUISH* (1987)—sent by the company to industry insiders—were packaged in special shrink-wrapping, bearing a bulging, bloodshot, gouged rubber eyeball!

It's too early to tell whether Key will make the eyeballs available for the tape's public release, but it was a cute touch. Thought they'd like to know that we noticed.

WHERE HAVE ALL THE GOODTIMES GONE?

Goodtimes Video—one of an increasing number of VHS-only, LP-speed budget labels—is starting to look better and better. A few years ago, they were releasing ordinary transfers of trash presumed in the public domain, but things are changing. Goodtimes recently licensed such titles as Jack Arnold's *IT CAME FROM OUTER SPACE* (1953) and *CREATURE FROM THE BLACK LAGOON* (1955) from MCA Video, as well as *KING KONG VS. GODZILLA* [*Kingu Kongu tai Gojira*, 1962] with letterboxed credits. The transfers—all taken from MCA's original masters—are beautiful and compromised only by the label's cost-cutting reliance on the LP (four hour) mode. But at a suggested retail price of \$9.95, how can you go wrong?

Goodtimes has a number of other intriguing titles, including Giacomo Gentilomo's *HERCULES*

AGAINST THE MOON MEN [*Maciste contro gli uomini della luna*, 1964], Antonio Margheriti's BATTLE OF THE WORLDS [*Il pianeta degli uomini spenti*, "The Planet of Extinct Men," 1963] and a version of GHIDRAH, THE THREE-HEADED MONSTER [*Ghidorah, Sandai Kaiji Chikyu Saidia No Kessen*, 1965] that ends with an airport scene unavailable on any other tape version, never included in American theatrical prints!

R. I. P.

β

Occasionally, in my duties as the Video Watchdog, I must report untimely passings in the world of home video. It is now my sad duty to acknowledge the end of an era, the hiatus of a higher standard, the loss of a dear friend. I speak, of course, of Maxell's recent decision to halt manufacture of all blank Beta videocassettes.

Every seasoned videophile knows that Beta is a noticeably superior format to VHS. Thanks to a fatal marketing strategy even stupider than New Coke, Sony's original "Beta-I" tapes were built to hold only one hour of programming, and VHS quickly stepped in with the first cassettes capable of recording an entire motion picture. By the time Sony released its counterattack—the three-hour "Beta II" format—VHS had already effectively taken over the market.



The people who love video enough to want the very best are now beginning to suffer. Video stores are deleting their Beta titles, not ordering new ones, and cassette manufacturers are making decisions

BATTLE OF THE WORLDS: Talk about subliminal advertising! Carefully examine the equation atop this 1964 ad for a hidden message!

like this. Some video companies, like Warner Home Video, are trying to save the format by pricing new Beta releases \$50.00 under VHS, as with Joe Dante's *INNERSPACE*. I hope it makes a difference.

I'm sure I wasn't alone in considering Maxell's tape products—especially their infallible Maxell XG Gold—the best in the business. Using Maxell Gold was a sign of special respect for the film I'd chosen to record; there are some movies that are simply too good or too rare to entrust to other brands.

But now I, and the rest of you Betaphiles, are going to have to do exactly that. Thanks for the memories, Maxell, and if there's ever a resurgence of simple pride in craftsmanship in this loopy land of ours, the Watchdog hopes you'll reconsider.

Comments

Goodtimes continues to release excellent movies on VHS-only, LP-speed, budget-priced cassettes. But today all Goodtimes releases feature a constant and obtrusive "GT" imprint in the lower right-hand corner of the frame. This signature touch invalidates the very service the company is hoping to perform.

Maxell didn't reconsider. In fact, their decision was ultimately confirmed when most other videocassette manufacturers joined the exodus away from the Beta format. Today, as far as I know, only Scotch and Sony continue to produce blank Beta cassettes in this country.

If laserdiscs can capture the public imagination ten years after being introduced to the marketplace, why can't Beta recapture its deserved place as the preferred medium for off-air recording?

HORROTICA!

The Sex Scream of Jess Franco

16

January, 1989



It's been said that any filmmaker can be taken seriously, if he or she lasts in the business long enough. This may explain why the films of Spanish director Jess Franco are beginning to look intriguing as a subject for further study.

Born May 12, 1930, Jesús Franco Manera was 29 years old when he made his directorial debut with *Tenemos Diechicho Anos* ("We Are Now 18," 1959). Twenty-nine years later, having just completed **FACELESS** [*Les Predateurs de la Nuit*, "Night Predators," 1988]—a distant relative of his first horror film, **THE AWFUL DR. ORLOFF** [*Gritos en la Noche*, "Cries in the Night," 1962]—Franco is best-known to American horror devotees as the director of **COUNT DRACULA** (a failed attempt to film Bram Stoker's novel as written) and **SUCCUBUS** (1967), the first mainstream horror film to receive an X rating.

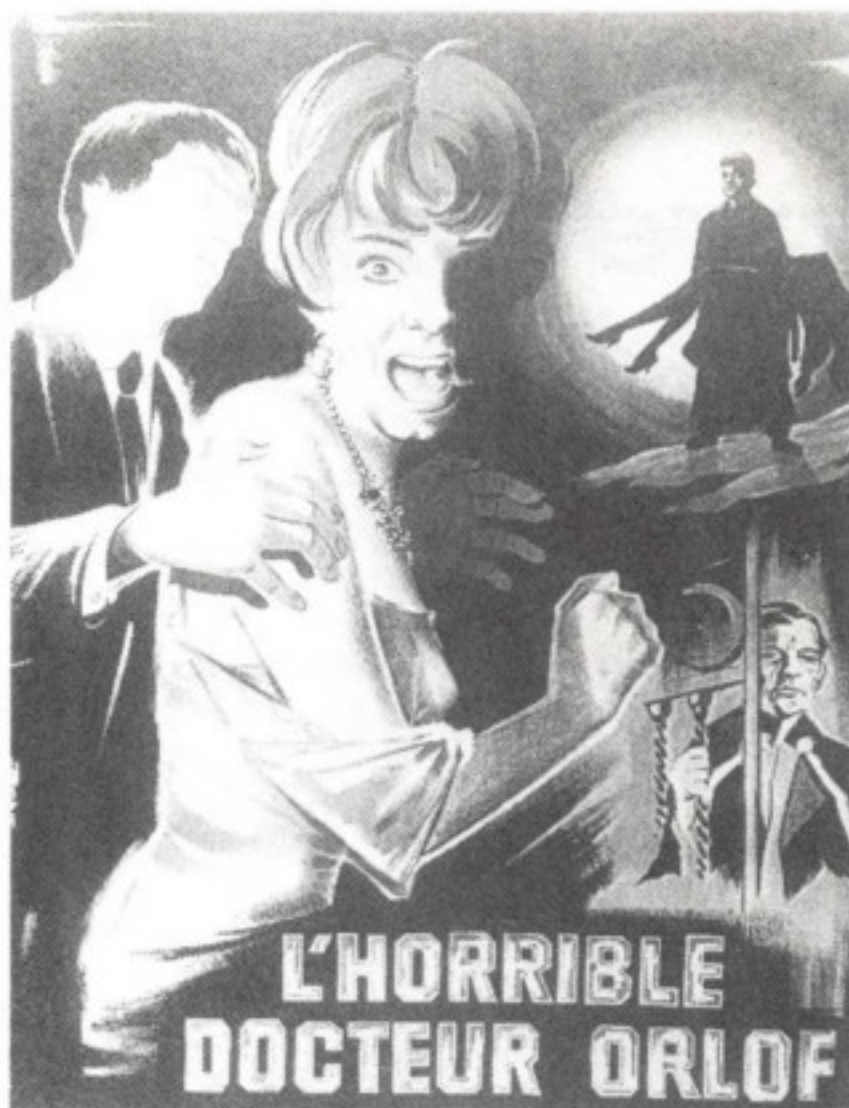
Until the publication of Phil Hardy's exhaustive, extraordinary (and error-riddled) **THE ENCYCLOPEDIA OF HORROR MOVIES**, nothing of consequence had been written in English about Franco's work. Until the advent of home video, his



COUNT DRACULA: Christopher Lee plays Bram Stoker's most famous character—as written—for the first time.

THE AWFUL DR. ORLOFF: The French poster art.

Opposite: SUCCUBUS: Jess Franco on the set with actress Janine Reynaud.



films were largely unavailable to the American consumer.

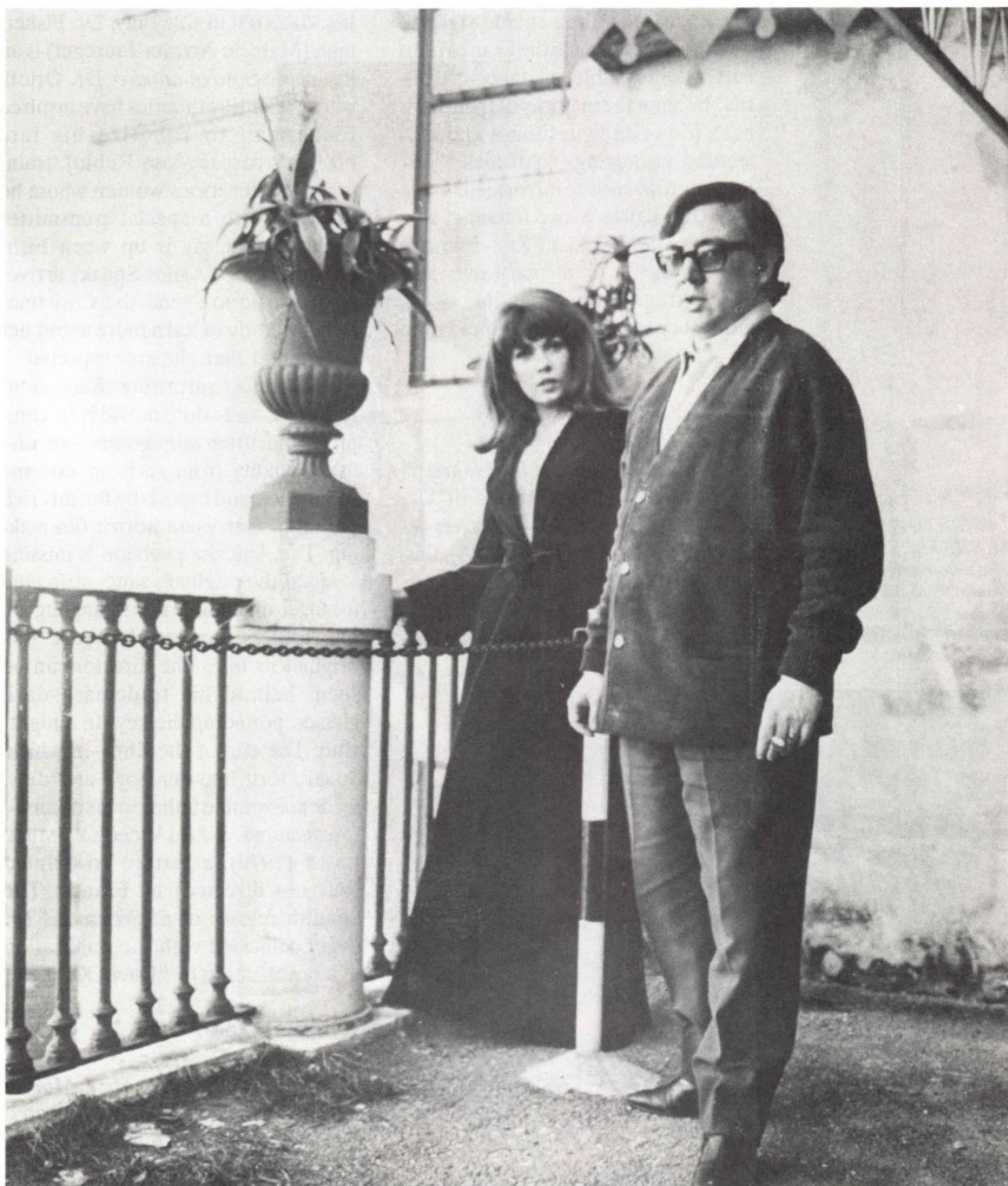
The horror genre's most prolific filmmaker, Jess Franco has directed more than 150 feature films! A super-human feat in itself, these helming chores are insignificant when one considers that Franco has also contributed to the performance, music, scripting, editing and occasionally even the *novelizing* of much of his work! His incessant schedule forces him to maintain a rotating stable of pseudonyms—David Kuhne, Clifford Brown, J.P. Johnson, Frank Hollmann, Dave Tough, etc.—in order to stay on the right side of his adopted France's strict quota laws, established by the *Centre National du Cinema*. He has also been known to sign his work with the names of friends and fellow (underworked) filmmakers.

For many years, I was unable to see past the hasty surface of Franco's work and hated it. Today, in a climate of insultingly mild horror product tailored to fit the MPAA straitjacket, I can't get enough of it. Franco's defiantly uncommercial acutely revealing, taboo-bursting stance is like a breath of fresh scare, even when his movies are clumsy, which is (let's be honest) most of the time.

It was probably Franco's maverick stance which prompted Orson Welles to hire him as second unit director for his Shakespearean masterpiece, *FALSTAFF* (aka *CHIMES AT MIDNIGHT*, 1966) to which Franco contributed the film's critically acclaimed battle scenes.

Franco is an acquired taste and certainly not for everyone. At his worst, he's numbingly dull. At his best, he's the Henry Jaglom of Horror—casting himself and his actor friends in anguished, blood-and-semen-scarred scenarios that tell you more about his inner life than you really want to know. Franco's abrupt production methods and minimal budgets, which give his work an inevitable "free association" tinge, coupled with his unnerving obsession with sadistic images, have not exactly endeared him to the American marketplace.

It is possible that *FACELESS*, with its high-profile cast (including Telly Savalas, Anton Diffring, Caroline Munro and Howard Vernon, reprising his role as Dr. Orloff), will become Franco's first U.S. theatrical release since his witch-hunting vehicle, *NIGHT OF THE BLOOD MONSTER* (1969).



Therefore, the time seems right to identify and chronicle the Franco films currently available on tape—"identify" because the majority of them have been disguised by retitlings and misleading packaging, "chronicle" because forewarned is forearmed.

This article is not intended as a definitive appraisal of Jess Franco's work (which I doubt we'll ever see, considering the sheer volume of it), but rather as an informed foundation for selective home viewing.

DR. ORLOFF'S MONSTER

(1964, Sinister Cinema)

Known in France as *Les Maitresses du Dr. Jekyll* ("The Brides of Dr. Jekyll") and in Spain as *El Secreto del Dr. Orloff* ("Dr. Orloff's Secret"), this film—directed by "John Frank" and co-written by Franco's nephew Riccardo—is a sequel to **THE AWFUL**

DR. ORLOFF'S MONSTER:

The automaton (José Rubio) visits the girl (Agnes Spaak) who was once his daughter.



DR. ORLOFF in title only. Dr. Fisherman (Marcelo Arroita-Jauregui) is an insane disciple of *another* Dr. Orloff, whose scientific theories have inspired Fisherman to robotize his late brother's corpse (José Rubio), training it to kill various women whom he presents with a special transmitter necklace. The gig is up when Fisherman's niece (Agnes Spaak) arrives at his castle to spend the Christmas holidays, only to learn more about her dead father than she ever expected.

The most surprising thing about this black-and-white movie is its complete and utter *averageness*—an unusual quality from such an extreme filmmaker, and especially for this rich period of European horror filmmaking. The American version is missing some of the original's saucy strip club footage—including the strangling of one topless dancer—that gave the original its bite. The director can be seen, behind his trademark dark glasses, pounding the keys in a nightclub. The end of the film—in which Spaak, torn between love and duty, leads her zombie father to his doom—foreshadows Wizard Video's **ZOMBIE LAKE** (1979), a feature co-scripted (but not directed) by Franco. The Spanish release of *El Secreto del Dr. Orloff* coincided with the publication of a novelization by "David Kuhne."

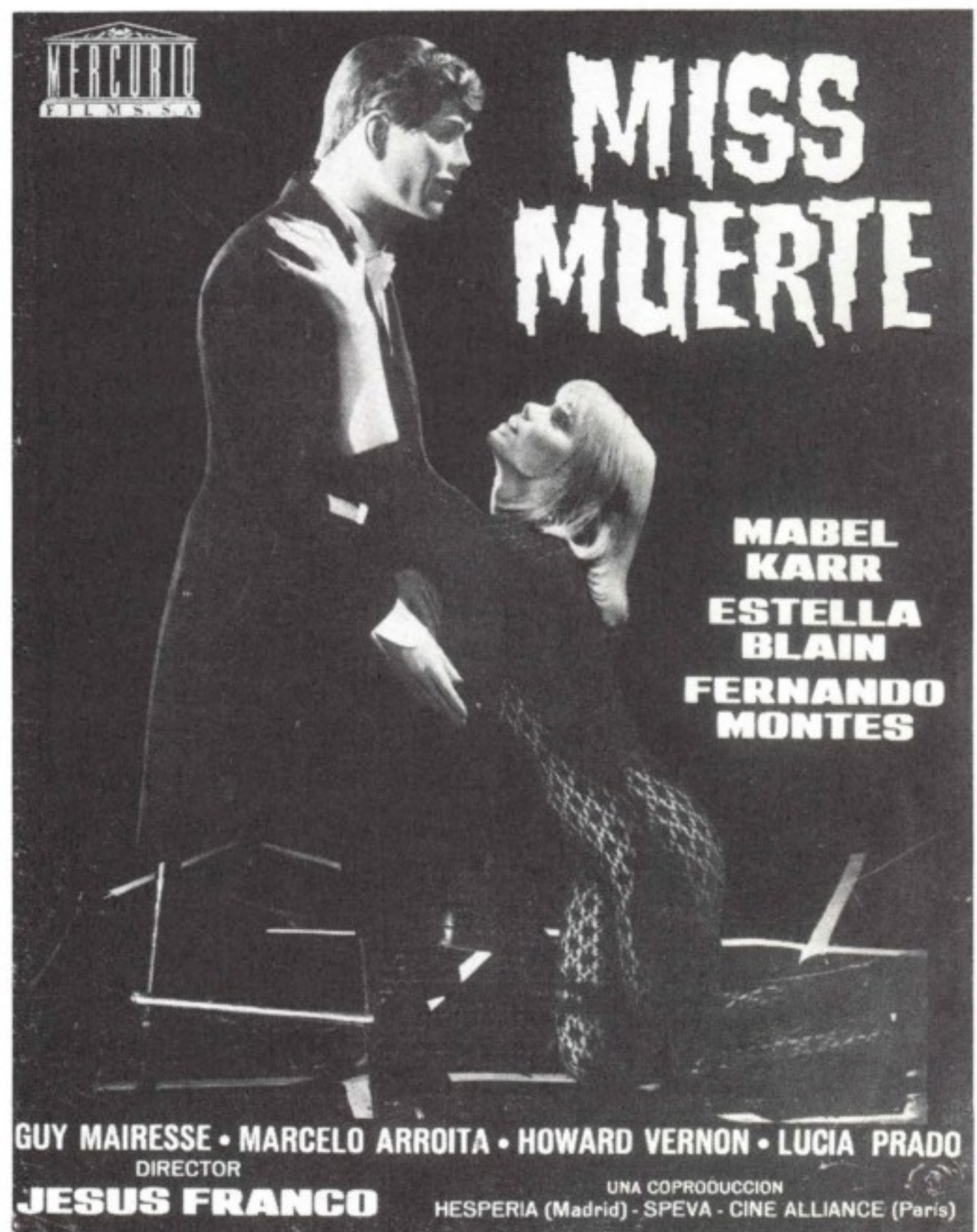
THE DIABOLICAL DR. Z

(1965, Sinister Cinema)

Originally titled *Miss Muerte* ("Miss Death"), this is one of Franco's best movies. It was supposedly based on a novel by "David Kuhne," but it

owes its essential plot to Cornell Woolrich's novel *THE BRIDE WORE BLACK*, which François Truffaut would film two years later. *DDZ* opens with the death of Dr. Zimmer, another Orloff disciple whose disfigured daughter (Mabel Karr) seeks revenge on the Medical Board responsible for shaming him into a fatal coronary. As the instrument of her vengeance, she employs an exotic dancer named Miss Death (Estella Blain), whom she brainwashes with a sadistic acupuncture machine and sends out into the male world with a translucent danceskin and poisoned fingernails. Franco himself plays the rather large supporting role of a police inspector, unable to sleep since becoming a father; his partner in detection is played by Daniel White, who composed the scores for many of Franco's films.

Franco co-wrote this kinky melodrama with Jean-Claude Carrière, an unsung specialist in fetishistic storytelling who also scripted several of Luís Buñuel's last films, like *DIARY OF A CHAMBERMAID* (1964) and *THAT OBSCURE OBJECT OF DESIRE* (1977). As embodied by Blain (who committed suicide in 1981), Miss Death is one of the most lethal divinities of European horror. Beautiful black-and-white photography suffuses the visuals with an unnerving, silvery, surgical sheen. The American version (reportedly 3m shorter than the European release) credits the film's direction to Henri Baum, who was in fact the film's producer.



ATTACK OF THE ROBOTS

(1966, Video Yesteryear and Sinister Cinema)

Misinformation runs rampant around this clever, enterprising spy romp, which reteamed Franco with scenarist Carrière. Often falsely cited as a 1962 release, the film—originally *Cartes sur Table* (“Cards on the Table”)—contains props and dialogue of unmistakably post-Kennedy vintage. The fact that it stars Eddie Constantine has also caused the film

THE DIABOLICAL DR. Z:

The Spanish poster art.

to be misidentified as part of the long-running "Lemmy Caution" series, which ended with Jean-Luc Godard's **ALPHAVILLE** (1965). Actually, Constantine plays retired agent Al Peterson ("Periera" in the European version), summoned into active duty as an Interpol patsy when it's discovered that Fernando Rey is programming agents (those with Peterson's same blood type) into kamikaze zombie assassins.

As with **DR. ORLOFF'S MONSTER**, Franco can be seen tinkling the ivories in a strip joint, in the only surviving seconds of a scene which originally showed European ticketbuyers a good deal more of Sophie Hardy. It's a diverting little movie, full of frivolous gadgets and girls, but it also heralds the onset of Franco's impatient, workaholic tendencies. The result is a jumble of finely composed, storyboarded sequences and hectic discomposure, enough to suggest Franco was suddenly beset by bad planning or fugitive funding. Alas, it was (or became) a change of philosophy.

KISS ME MONSTER

(1967, *Value*)

One minute into this silly and riotously overplotted spyspoof, a character sighs, "Really, at this point, I don't understand anything anymore," and the viewer hastens to agree. Two ditzy Interpol agents, Diana and Regina (Janine Reynaud and Rossana Yanni), look nothing like one another but moonlight in strip clubs as "The Twins." In the town of Abilene, The Twins trace a folk song to the elusive

Dr. Bertrand, who has succeeded in bestowing life on two muscle-bound, bikini-clad cyborgs. This tangled saga, which must be seen to be disbelieved, is replete with constant pretensions to the kind of rapid-fire hippicisms at which the Beatles films excelled, all of which fail dismally.

Despite all this, **KISS ME MONSTER** (originally *Besame Monstruo*) can be a tickler if approached in an unstarchy mood. The bizarre nightclub and discotheque scenes are captured with a delightful sense of abandon, and Michel Lemoine (Reynaud's real-life husband) has a hilariously Burroughsian episode in an operating theater ("I'm all nerves, can't keep my hands still... *Forceps!*") Franco has a marvelous cameo as a contact for a mysterious Abilenean sect. He is wearing rose-colored glasses and holding a flower in his fist, which probably explains a lot about the way this movie turned out.

This long-out-of-print 1980 cassette was cleverly packaged with a rubber eyeball attached to its shrink-wrapping.

99 WOMEN

(1968, *Republic*)

Only three women are onscreen during most of this competently crafted *Women In Prison* film, which sported an early X rating and doubtless inspired similar Filipino endeavors like **THE BIG DOLL HOUSE** (1971), the success of which helped to found Roger Corman's New World Pictures. As the warden, Mercedes McCambridge struts around looking like

Women behind bars without men-What they do to satisfy their innermost female desires!

NOW YOU CAN SEE IT FOR
THE FIRST TIME! AS IT REALLY IS!
IN ALL ITS RAW REALISM!

A movie poster for the film "99 Women". The title "99 WOMEN" is written in a very large, bold, sans-serif font, with the "99" being particularly prominent. Below the title, there are several smaller, overlapping instances of the word "WOMEN" stacked vertically. In the bottom right corner, there is a black and white photograph of a woman with dark hair, looking towards the camera. On the left side, there is a black rectangular box containing white text.

**"99
WOMEN"**

**WOMEN
WOMEN
WOMEN
WOMEN
WOMEN
WOMEN
WOMEN
WOMEN**

DUE TO THE
SUBJECT MATTER
OF THIS FILM,
ONLY THE VERY
MATURE WILL
BE ADMITTED!

RESTRICTIONS

**DUE TO THE
SUBJECT MATTER
OF THIS FILM,
ONLY THE VERY
MATURE WILL
BE ADMITTED!**

**RESTRICTIONS
WILL BE
RIGIDLY
ENFORCED!**

"X" RATING

99 WOMEN

A Commonwealth United Corporation Presentation COLOR

Maria Mercedes Luciana Herbert
SCHELL · McCAMBRIDGE · PALUZZI · LOM
as the Governor

Screenplay by PETER WELBIE · Directed by JESS FRANCO · Produced by HARRY ALAN TOWERS

A Commonwealth United Entertainment, Inc. and Towers of London (Film) Limited Production (Released by Commonwealth United Entertainment, Inc.)

Napoleon Bonaparte in a thrift store wig, dealing out punishments (surprisingly kept offscreen) and lines like,

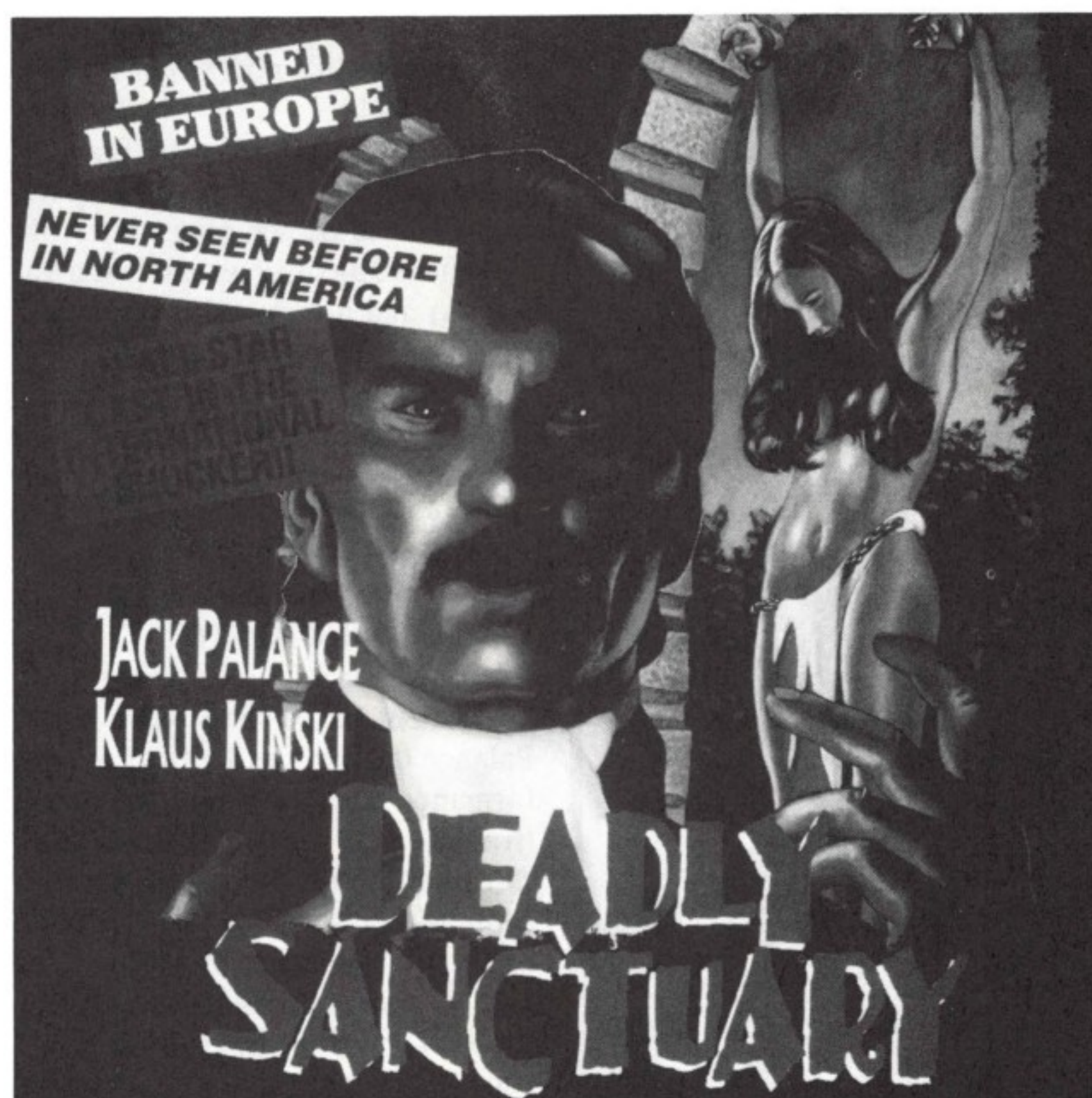
“Prison is a place for the punishment of criminals—it’s not *meant* to be a happy place!”

Two scenes rank with Franco's best works: Maria Rohm's nonexplicit reminiscence of her gang rape (told with menacing shadows and hysterical visuals) and a male prison escapee's calculated seduction of his dead cellmate's lover, which presents a realistic and disturbing portrait of grief commingling with predation, each clinging to and knowingly satisfying the other.

DEADLY SANCTUARY

(1968, Monterey)

I thought I had seen Jack Palance overact until I saw his performance in this picture, originally titled **JUSTINE, OR THE MISFORTUNES OF VIRTUE**. A reasonable adaptation of the Marquis de Sade's most famous tract, it follows its teenage heroine (Romina Power) through a series of perilous misadventures when she is ousted, with her less innocent sister (Maria Rohm), from a convent school. The evils of the "real" world are personified by one of Franco's most impressive casts, including Palance (as the pastor of a Church of Pain, "the most selfish pleasure"), Mercedes McCambridge (as a lesbian murderess), Sylva Koscina, Rosalba Neri, Franco himself (as an 18th century vaudevillian) and Akim Tamiroff, most of whom pose unsavory challenges to Justine's "virtue." Klaus Kinski plays de Sade, feverishly scribbling his tale (or Harry



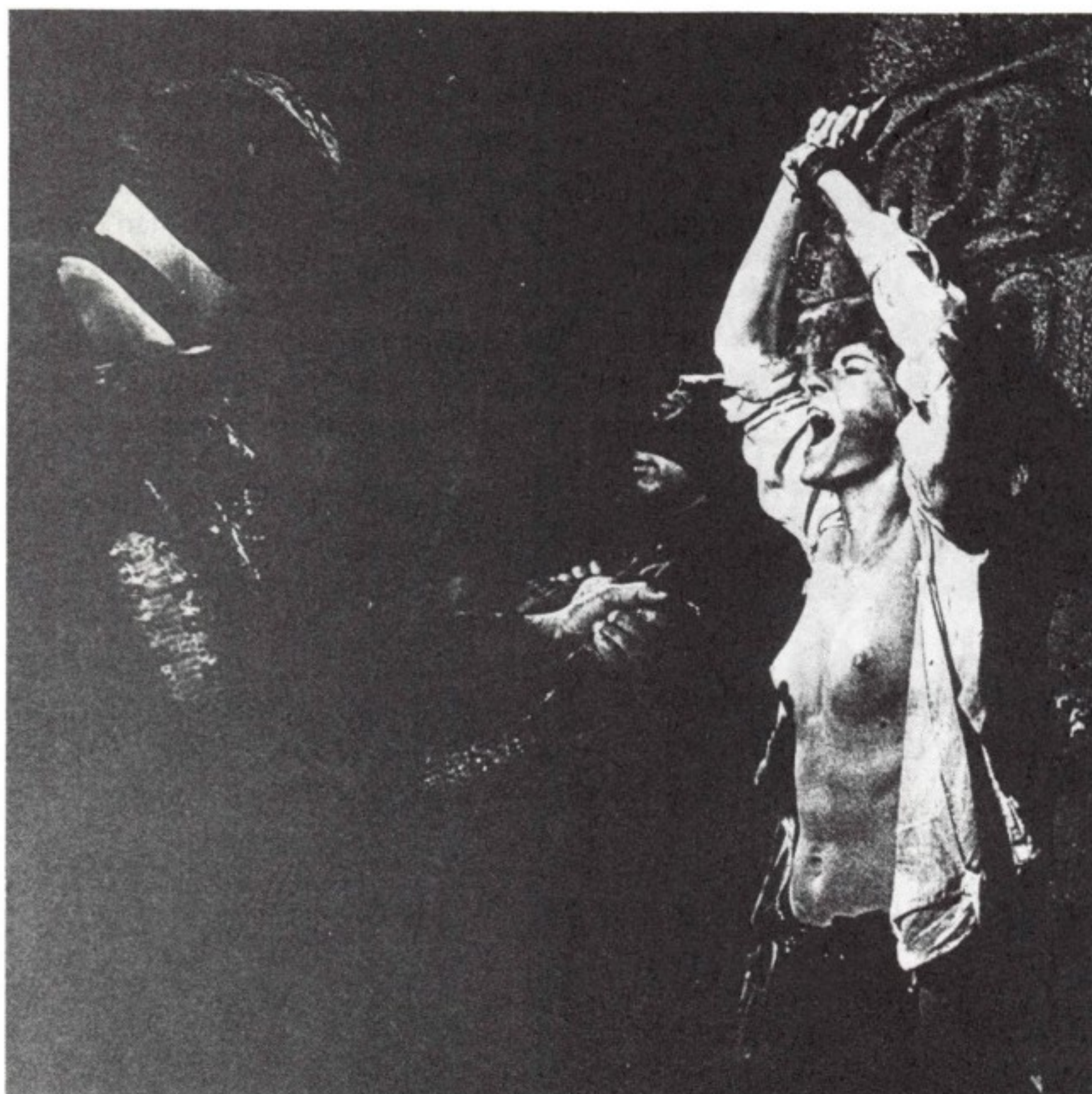
Alan Towers' version of it) as ghostly images of chained women assail him in his jail cell.

One suspects this is more Towers' film than Franco's; there are vivid scenes of sadism and erotic delirium, but the overriding feel of the movie is that of a lighthearted, melodramatic romp. Neither as startling nor as dangerous as Franco's best work, but an enjoyably perverse little number, prettily photographed by the usually-less-careful Manuel Merino.

AGAINST ALL ODDS

(1968, Republic)

Also known as **KISS AND KILL** and **THE BLOOD OF FU MANCHU**, this was a sequel to Harry Alan Towers' more elaborate Sax Rohmer adaptations, **THE FACE OF FU MANCHU** (1964) and **THE BRIDES OF FU MANCHU** (1965). Sources report that this film followed the production of **THE CASTLE OF FU MANCHU**, but the cast and budget here are noticeably healthier-looking. Towers' screenplay

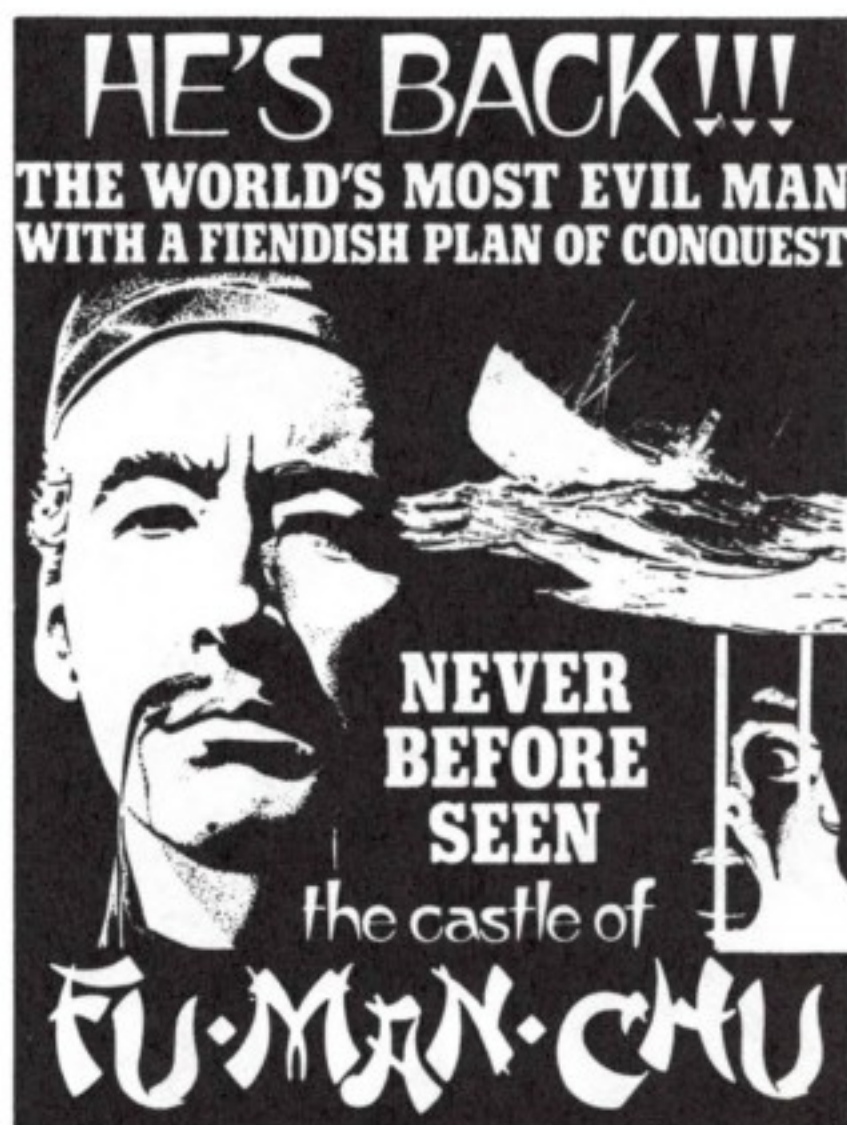


*AGAINST ALL ODDS
(aka KISS AND KILL):
Maria Rohm in a scene
not found on any of the
many domestic video
releases.*

(written by "Peter Welbeck") owes its inspiration to nothing less than Mario Bava's **DR. GOLDFOOT AND THE GIRL BOMBS** (1966), as Fu Manchu poisons the lips of 10 beautiful women and sends them around the world into the laps of various VIPs. Shirley (**GOLDFINGER**) Eaton appears in a brief, confusing and probably incomplete cameo as "The Black Widow."

Given such darkly erotic material, one would expect more enthu-

siasm from Franco, but **AGAINST ALL ODDS** is actually the TV version of a rather more prurient picture. Oddly enough, the tape box features a prominent still of a bare-breasted Maria Rohm, arms chained above her head, on one of the film's sets. There's no nudity in the tape itself (one provocative dance scene unreels through a post-produced Vaseline lens), although Rohm's blouse does become inexplicably shredded during the final reel.



Starring
CHRISTOPHER LEE • MARIA PERSCHY
RICHARD GREENE & TSAI CHIN • COLOR
 Directed by **JESS FRANCO** • Produced by **HARRY ALAN TOWERS**
 An **INTERNATIONAL CINEMA CORP.** RELEASE • RATED **PG**

THE CASTLE OF FU MANCHU (1968, EVI)

Franco inevitably won the chance to helm this film because of the Sadean elements in his earlier works, and one would imagine him one of the few directors with a sadistic imagination fully commensurate with that of Fu Manchu. But this is basically a dreadful film: the filmstock changes from shot to shot, the lighting is always maladjusted, the usually svelte Tsai Chin (David Hemmings' assistant in *BLOWUP*)—as Fu's evil daughter—looks haggard and wan, and the world outside Fu's castle is mostly suggested with stock footage from *A NIGHT TO REMEMBER* and other pictures. Christopher Lee summons none of the sinister presence of his earlier Fu

Manchu performances and is largely kept on the sidelines. Rosalba Neri ("Sara Bay" from *LADY FRANKENSTEIN*) appears in one of her most perversely erotic performances, as a lesbian spy in a fez and man's pinstriped suit. Unfortunately, the trademark torture room footage—in which Neri figured prominently—bit the dust to accommodate a PG rating. Franco pops up as Inspector Ahmet.

VENUS IN FURS (1969, Republic)

Quintessential Franco. James Darren stars as a jazz musician, vacationing in Istanbul, whose feelings of dislocation are intensified by his discovery of a blonde's corpse on the beach, which reminds him of a woman



(Maria Rohm) he once saw murdered at a party. As Darren's silent guilt plagues him, the victim appears at one of his gigs—a cool brunette presence in mink, as intent on fogging his brain as she is determined to avenge her death, with visits to her three assailants: Margaret Lee, Dennis Price, and Klaus Kinski.

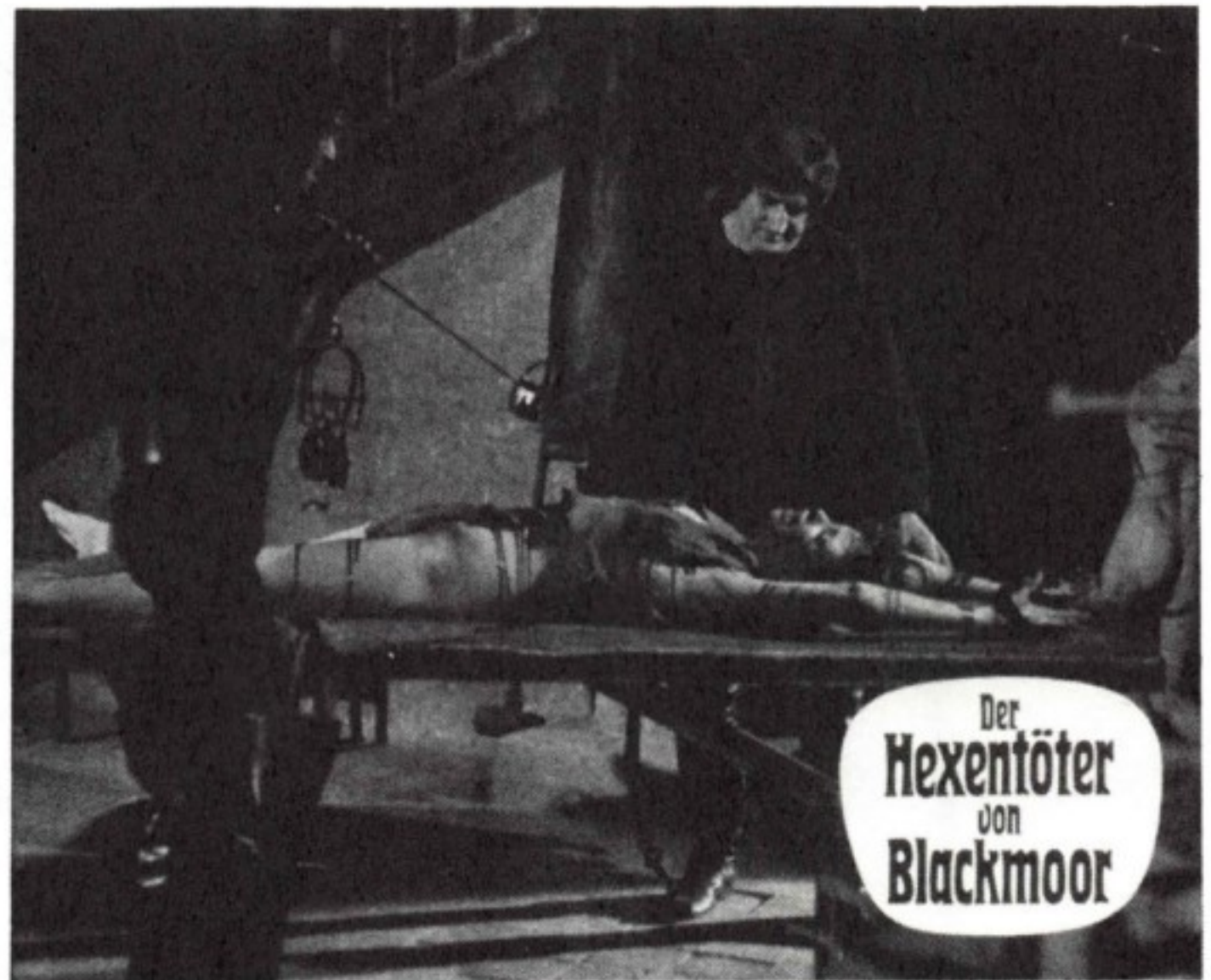
The beauty of this film—a kind of inverted telling of *THE BRIDE WORE BLACK*, influenced by Antonioni's *BLOWUP*—is that it makes little narrative sense, while making perfect emotional sense. What better purpose can film serve? The fetishistic images come to a boil with a hot, obsessive jazz score by Manfred Mann and Mike Hugg, as Darren narrates the hallucinations with lines like “Man, it was a wild scene, but if they wanted to go that route, it was their bag!” These Sixties-isms only make the experience more appealingly distorted, a haunting, virtually unique fantasy. Franco can be seen in the film as a musician, playing trombone in a nightclub and piano at a decadent party.

The film has nothing to do with Leopold von Sacher-Masoch's classic novel, and was imposed on the production by Harry Alan Towers. Franco refers to the film in interviews with his preferred title, *BLACK ANGEL*.

NIGHT OF THE BLOOD MONSTER

(1969, GEE)

This dubious release—packaged with unbelievably childish artwork (it's even signed!)—contains a shaky transfer of the domestic version of *El Proceso*



de las Brujas (“The Trial of the Witches”), which American International relieved of 16m of nudity and brutality. Christopher Lee gives a powerful performance (under the circumstances) as Judge Jeffreys, Britain's 17th Century Lord Chancellor, who uses his authority to sexually enslave a young woman (Maria Rohm) desperate to save the life of her imprisoned lover, a Monmouth rebel. Lee has referred to Jeffreys as “one of the best performances I've given.” The comparative restraint of Lee's scenes were compensated, in the European version, with extensive torture room footage, in which Howard Vernon appears as a sadistic, club-footed executioner (*à la* Karloff in *THE TOWER OF LONDON*, 1939). This cassette is virtually

NIGHT OF THE BLOOD MONSTER: Howard Vernon presides over Christopher Lee's torture chamber in this scene, excised from the US version.

COUNT DRACULA:
Dracula (Christopher Lee) romances Lucy (Soledad Miranda).



impossible to find, but has been sighted in one or two New England sell-through locations.

COUNT DRACULA
(1970, Republic)

It was a good idea to attempt an exact filming of Bram Stoker's 1897 novel, but Franco and producer Harry Alan Towers weren't up to the task. The film received much note at the time of its release, thanks to Christopher Lee's booming pride at having finally portrayed the title character as written, but note soon soured into notoriety, and rightfully so. (Despite the disappointment, Lee has continued to work with Franco, as recently as **DARK MISSION** in 1987.) Towers' script strays from Stoker almost

immediately, and one can't help supposing that the material has been dramatized with equal resources on the stages of college campuses.

The film proceeds clumsily and looks disgustingly cheap; the bats are so wretched, we're shown only wire-driven shadows. Lee's performance is authoritative, but loses its edge under the deadpan stare of Manuel Merino's inept camera. Dracula's "children of the night" speech, for example, is accompanied with a zoom into Lee's eyes, which then drops down to his mouth, with all the precision of a handheld shot. Klaus Kinski's brilliant performance as Renfield is continually upstaged by the shadow of Merino's camera on his padded cell wall. Franco wanders into the film, on

occasion, playing Dr. Seward's nameless, sluglike manservant.

• • •

It should have been obvious that Franco—whose strength is with contemporary, graphic, dreamlike and preferably erotic material—was the wrong director for a stagebound period piece of symbolic sex and suggestive horror. After the failure of *COUNT DRACULA*, and a history of production interference from the Spanish censor board, Franco relocated to Paris.

By this time, the English-speaking cinema had begun to catch up with Franco's erotic brand of horror filmmaking, notably Hammer's *THE VAMPIRE LOVERS* (1970) and *VAMPIRE CIRCUS* (1971). Unexpectedly, Franco reacted by going the extra distance and preparing *hardcore* editions of his horror films! He also accelerated production, as if the Devil himself were breathing down his neck. After making an impressive 26 features in his first decade as a filmmaker, his second decade totaled an estimated 67 titles—a figure that still doesn't include supplementary *hardcore* editions!

A VIRGIN AMONG THE LIVING DEAD

(1971, Wizard)

Receiving word of her uncle's death, a young woman (Christina von Blanc) travels to his villa for the reading of his will, where she is coldly greeted by a number of greedy (and equally dead) relatives. Predating the zombie revival sparked by *DAWN OF*

THE DEAD, the film features a haunting scene in which the heroine sees a vision of her uncle (Paul Muller of *NIGHTMARE CASTLE* fame), hung from a noose, floating through a forest. Perverse sex and nudity are implied, but the cassette features the TV version, in which portions of the frame are sometimes fogged to obscure offending sights.

Une Vierge chez les Morts-Vivants may seem like diluted Franco, and there's good reason. Franco reportedly directed this film's original incarnation, a surreal work which he holds as one of his personal favorites, and later filmed *hardcore* sequences to make it more commercial; the latter version was released in France as *Christina Princesse de l'Erotisme* ("Christina, Princess of Eroticism"). In 1979, Jean Rollin was hired to add footage featuring attacks by some Romeroesque "zombies."

This film has also been spotted in some stores as a bootleg tape on the Ivers label. Packaged inside a British sleeve, the tape itself is a poor-quality dupe of the Wizard cassette—including the Wizard logo!

THE DEMONS

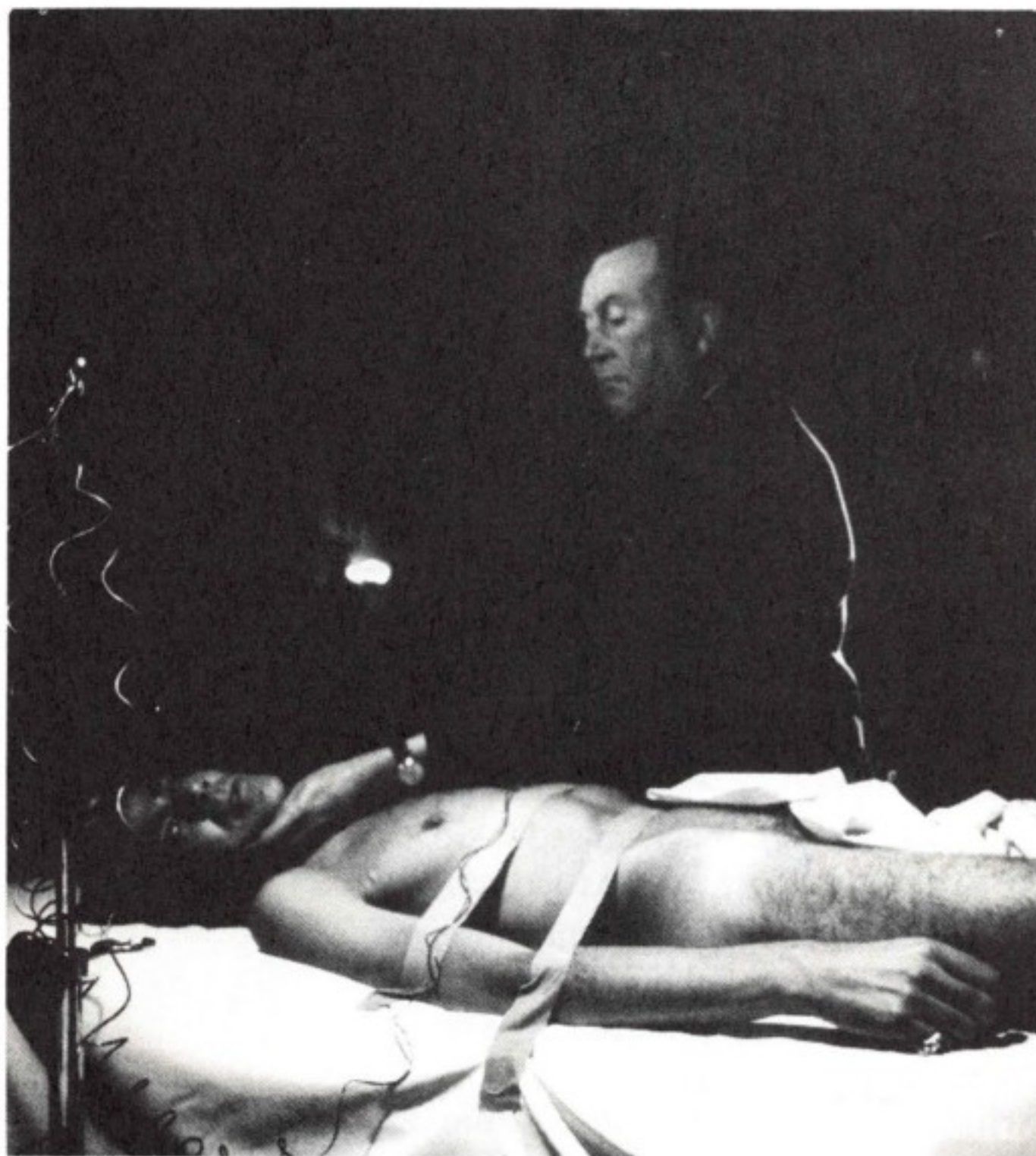
(1972, Unicorn)

Directed by "Clifford Brown" and based on another "David Kuhne" novel, *Les Demons* is a semi-sequel to *NIGHT OF THE BLOOD MONSTER* (1969). Christopher Lee is replaced as Judge Jeffreys by John Foster—the *my macho* star of *WITCHES MOUNTAIN*, directed the same year by Raul Artigot, who photographed this film.

After Jeffreys and two sadistic compatriots burn a witch at the stake, her dying curse on the village compels her daughters to join the local nunnery, where they tempt fellow nuns to acts of lesbianism and suicide. One of the sisters shows a talent for a "death kiss," which literally turns men into skeletons. (Where have we seen *that* before, Jess?)

Unicorn's box carries no rating information—the film was never theatrically released here—but the tape includes full frontal nudity and several explicit lesbian love scenes. The 16th-century sex is scored with shrill Heavy Metal.

THE SCREAMING DEAD: Dr. Frankenstein (Dennis Price) prepares to experiment on a nude villager (Werner Pochat) in a scene not included in the domestic edition.



THE SCREAMING DEAD

(1972, Wizard)

Originally titled *Dracula, Prisonnier de Frankenstein* ("Dracula, Prisoner of Frankenstein"), this film could be viewed as Franco's version of **THE MONSTER SQUAD**, a homage to the Universal monster rallies of the 1940s. Instead of using the old monsters to nostalgic ends, Franco perversely attempts to integrate them as characters into his most morbid adult fantasies. Dennis Price stars as Dr. Frankenstein, who discovers the remains of Count Dracula (Howard Vernon)—a vampire bat crucified inside a coffin—and enslaves him as a procurer for his meat market.

There's a sick scene in which Price revives the Count by allowing the live vampire bat to drown in a jar slowly filling with "blood," and the film's extensive erotic content has been largely deleted from the Wizard tape. David Pirie's book **THE VAMPIRE CINEMA** presents a still from this film showing Britt Nichols in a see-through vampire gown, replaced by an opaque style in this version. Howard Vernon, sporting green makeup, a mildewed tuxedo and a lipstick gash, is the worst Dracula since Zandor Vorkov. The Frankenstein monster (Fernando Bilbao) is even worse, and the Wolfman (Brandy) is unspeakable. This film includes a scene of gypsy villagers discussing the strobing lights at Frankenstein's castle, which is a scene shot for (but not used in) **COUNT DRACULA**.

A slightly different Spanish version—*Dracula contra Frankenstein*—

has been shown on Galavisión, a Spanish-language cable service, and begins with a scholarly quotation from the works of... David Kuhne!

EROTIKILL

(1973, Force)

THE LOVES OF IRINA

(1973, Luna Video)

Franco made this movie three times, in three different ways; as a vampire film (*La Comtesse Noire*—"The Black Countess"), as a horrific sex film (*La Countess aux Seins Nus*—"The Bare Breasted Countess"), and as a non-supernatural hardcore picture (*Les Avaleuses*—"The Swallowers"). Lina Romay plays Countess Irina Karlstein, a mute descendant of a vampire family who is vacationing in Portugal. While satisfying her thirsts for various bodily fluids, she indulges the attentions of metaphysical poet Jack Taylor. Asking Irina for "a glimpse behind the mist," Taylor has sex with her, knowing the encounter will prove fatal to him.

Like *VENUS IN FURS*, this film uses obsessive images and music to create an oneiric mood that shows Franco—who also plays Dr. Roberts, a forensic surgeon—at his best. French horror journalist Jean-Pierre Bouyxou plays Dr. Orloff, now a blind hedonistic hippie.

EROTIKILL is the (mostly) horror version. At 72m, it's missing nearly 30m of footage, and one ejects the tape with a shudder of wonderment at what a taboo-bursting masterpiece the full, uncut version must be. *EROTIKILL* is one of the titles in Force's



"Wild Wild Women" series and a trailer for the collection follows the feature on the cassette. In a happy yet aggravating touch, the trailer includes a brief shot (of Romay and her first victim, in a distinctly compromising position) that was coyly snipped from Force's cut of the film.

Luna Video, an adult video label (formerly known as Private Screenings), subsequently scratched this itch by releasing *THE LOVES OF IRINA*, a considerably raunchier 96m version that fulfills all the promises of *EROTIKILL*. *IRINA* completely eliminates the bloodsucking angle,

THE SCREAMING DEAD: Fernando Bilbao as Frankenstein's monster, a reprise of the role he played in United American Video's *DRACULA VS. FRANKENSTEIN* (aka *ASSIGNMENT: TERROR*, 1969).

EROTIKILL

(aka *THE LOVES OF IRINA*): Lina Romy as the insatiable Countess Irina Karlstein.



concentrating instead on the Countess' insatiable (and deadly) thirst for male and female hormones. One scene—indescribable in a family magazine—dealt me the most electrifying, pleasurable shock I've received from a horror film in years. Jolting, yet lyrical and appallingly persuasive, *THE LOVES OF IRINA* actually leaves the viewer feeling parched and spent.

THE LOVES OF IRINA ranks with the most daring works of erotic horror—Harry Kümel's *DAUGHTERS OF DARKNESS*, Riccardo Freda's *THE HORRIBLE DR. HICHCOCK*, David Cronenberg's *THEY CAME FROM WITHIN*—and takes greater liberties with the freedoms now available to the screen than all the others combined. In Franco's hands, extremity

does not mean an abandonment of subtlety, but rather a means of expanding frontiers, of taking a giant step toward capturing a kind of horror that is only now surfacing in English literature and may never surface in the commercial cinema. *IRINA*'s technical faults—bad dubbing, occasionally reckless photography—may disqualify it as a masterpiece, but its imagination, audacity and capacity to shock (and titillate) are nothing short of masterful.

Both available versions of the film are credited to "J.P. Johnson." (It should be mentioned that, despite Luna Video's policy against releasing hardcore material, *THE LOVES OF IRINA* contains shots that are... exceptional.)

BARBED WIRE DOLLS

(1975, IVC)

Original title: *Frauengefangnis* ("Women in Prison"). The plot of this unrated sado-drama reiterates 99 WOMEN with even greater explicitness, as Lina Romay and two other female prisoners escape the sadistic and sexual proclivities of a monocled prison wardress (Monica Swinn), and plow through dense jungle toward freedom.

Mostly of interest for its sheer shamelessness—one highlight is Romay's nightmare flashback, in which Franco appears as her lecherous father, whom she murders in self-defense and staggers about the room in ridiculously *faked* slow-motion—this tape is now out of print.

Porno Dama

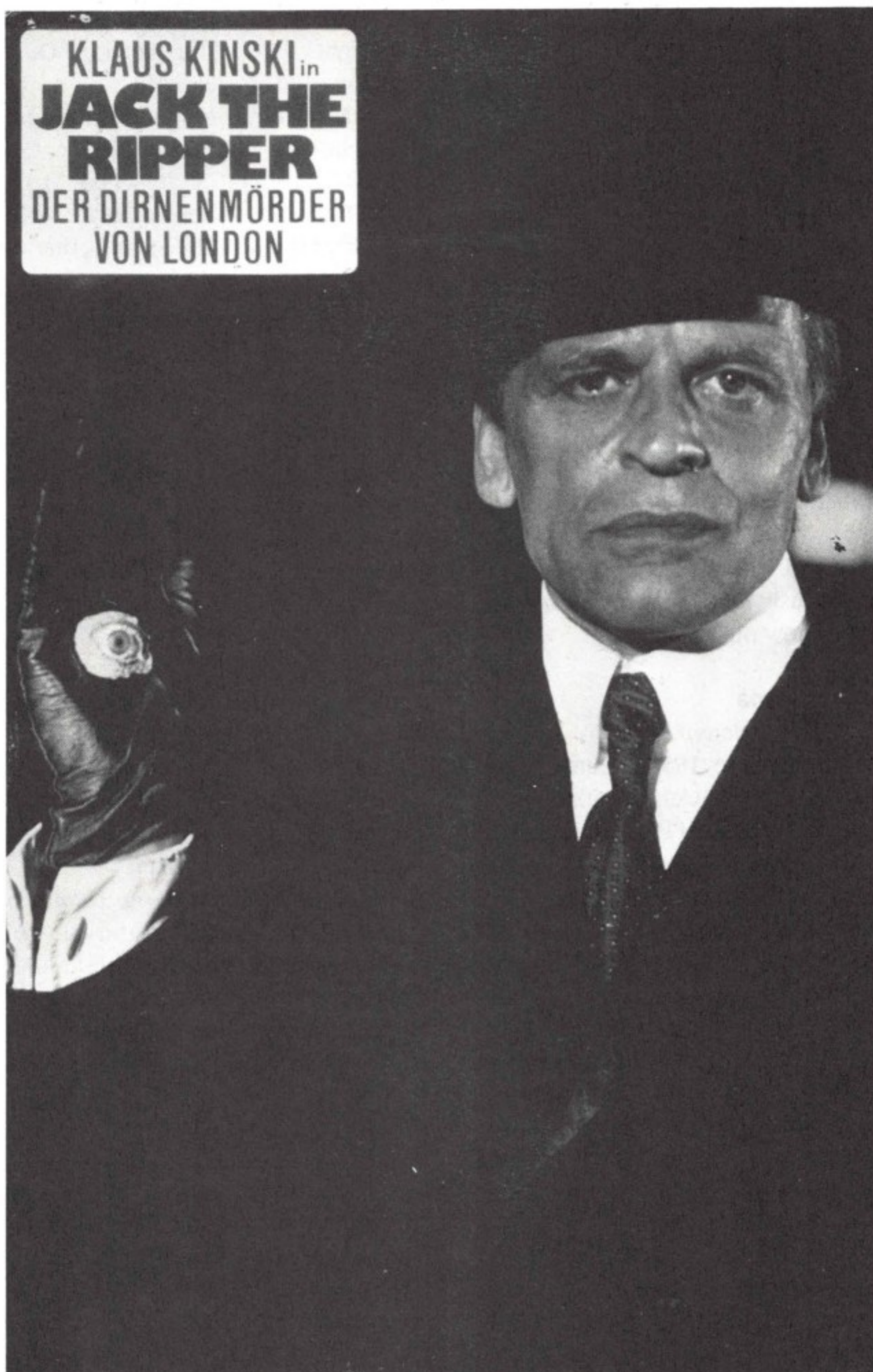
(1975, Viva/Unicorn)

In the late 1980s, Luna Video released a tape packaged with the title, cast, and synopsis of Franco's sex spoof **THE MIDNIGHT PARTY** (1975). When Luna Video looked at the movie, they declared it beneath their standards and substituted its release with a Max Pecos film—originally *Lascive* ("Lewdness")—which they retitled **THE MIDNIGHT PARTY**. This Spanish-language cassette carries a 1982 date and credits the direction to "Tawer Nero" (Julio Perez Tabernero, the director of **SEXY CAT**), but it *is*, without question, Franco's **MIDNIGHT PARTY**! The above title is taken from the box; the onscreen title is **LADY PORNO**. We can only assume that Tabernero supervised the Spanish dubbing and that

1982 was the Spanish deposition (or copyright) date of this version. Only 68m long, the film leaves literally nothing of Ms. Romay to the imagination. Phil Hardy's **ENCYCLOPEDIA OF HORROR MOVIES** cites **THE MIDNIGHT PARTY** as an alternate title for **EROTIKILL** (1973), but this is incorrect.

Lina Romay plays a stripper who is invited to a midnight orgy, where she wakes the next morning to find the other two-thirds of her *ménage* stabbed to death. She is then abducted by a trio of spies, eager to hear what she learned during her recent affair with a French diplomat. The spies, led by a sadistic, false-legged Fearless Leader (Franco, who else?), subject her to bedbound trials of pain and pleasure calculated to make her shift allegiance. Franco apologizes to the viewer for the startling cruelty of his performance in his last scene, by doffing his dark glasses, looking into the camera with soft eyes and saying, "As you see, I'm only an actor."

Since I first saw *Porno Dama*, I have had the good fortune to see other copies in French, Italian, and English; only this Spanish version fails to preserve the film's original intentions as a self-parody. This version, for example, deletes an extended prologue of Lina—as herself—rolling around nude on satin sheets, masturbating while hoping aloud that she will make more movies like this one. French genre authority Alain Petit (using the name "Charlie Christian") appears as one of Lina's lovers, a communist rock star whose signature



JACK THE RIPPER:
Klaus Kinski. 'Nuff said.

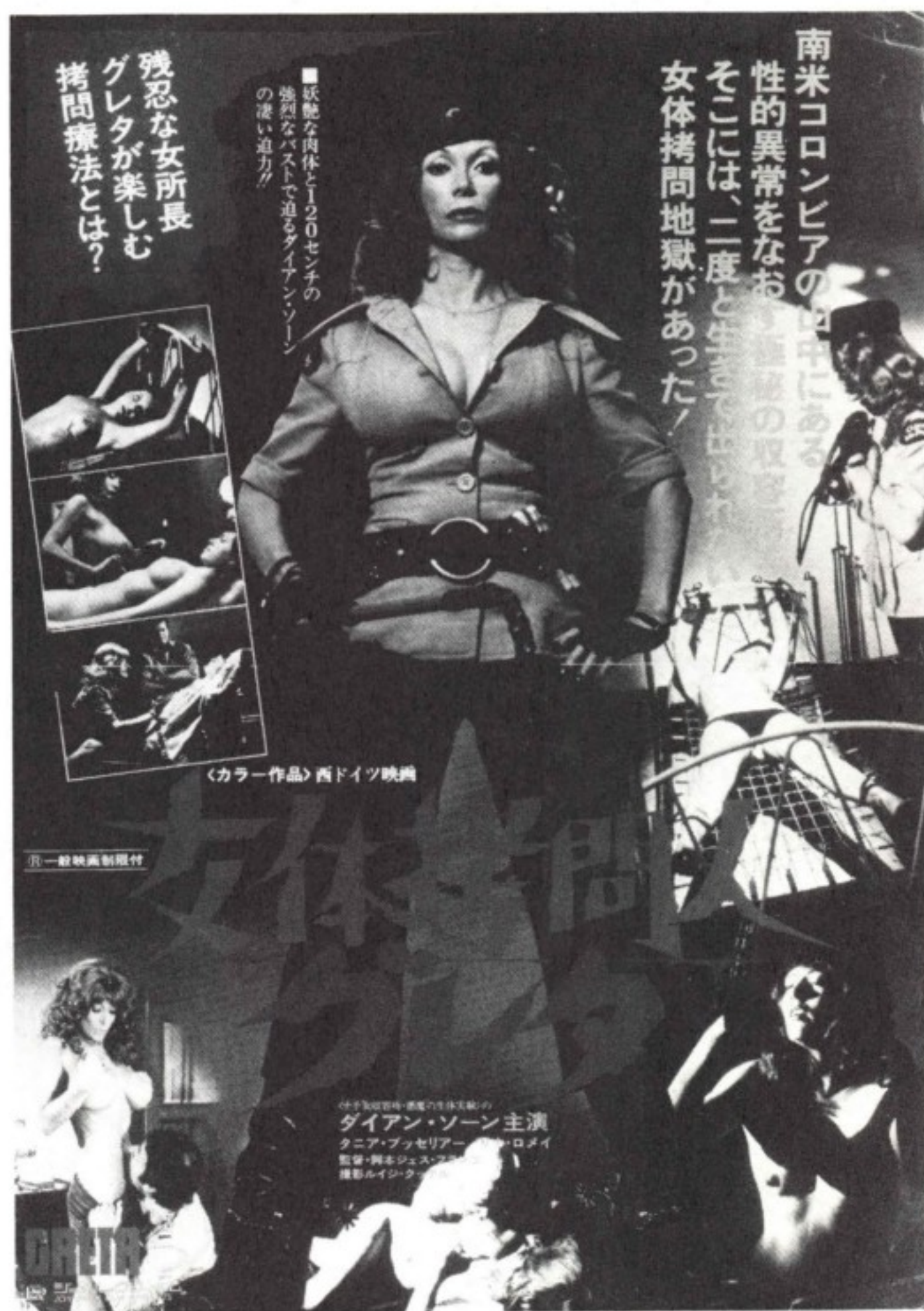
theme is "Life is Shit." Newcomers to Franco's *oeuvre* probably won't get 99% of the jokes.

JACK THE RIPPER

(1976, Vestron)

Franco's devotion to the filming of this highly fictionalized rendering of the Ripper saga is obvious; he made only two other films in 1976, when his annual average was five. Klaus Kinski essays the title role—a philanthropic doctor whose unresolved obsession with his mother's harlotry compels him to solicit whores for nightly acts of fatal lovemaking—with unsettlingly cool conviction. In a finale that borrows freely from *THE AWFUL DR. ORLOFF*, he is ultimately trapped by the adventurous lover of a Scotland Yard detective (Josephine Chaplin, daughter of Charlie), who baits him in streetwalker guise.

The script is contrived nonsense, but the film contains a number of visuals which are hard to shake. There are scenes in this film, as photographed by Peter Baumgartner, that resemble illustrations by Harry Clarke or Aubrey Beardsley. Franco's grisly tale plays off the stylized atmosphere and impressive Victorian sets, to keep the viewer uncomfortably wedged between images of nostalgic beauty and revolting ugliness (especially in the hothouse scene, in which Lina Romay is horribly dismembered). This is as hard as an R rating gets. The film's credits were apparently taken directly from a German print and, for this reason, they stop abruptly after the main actors are named.



ILSA, THE WICKED WARDEN

(1977, Cinepix and American)

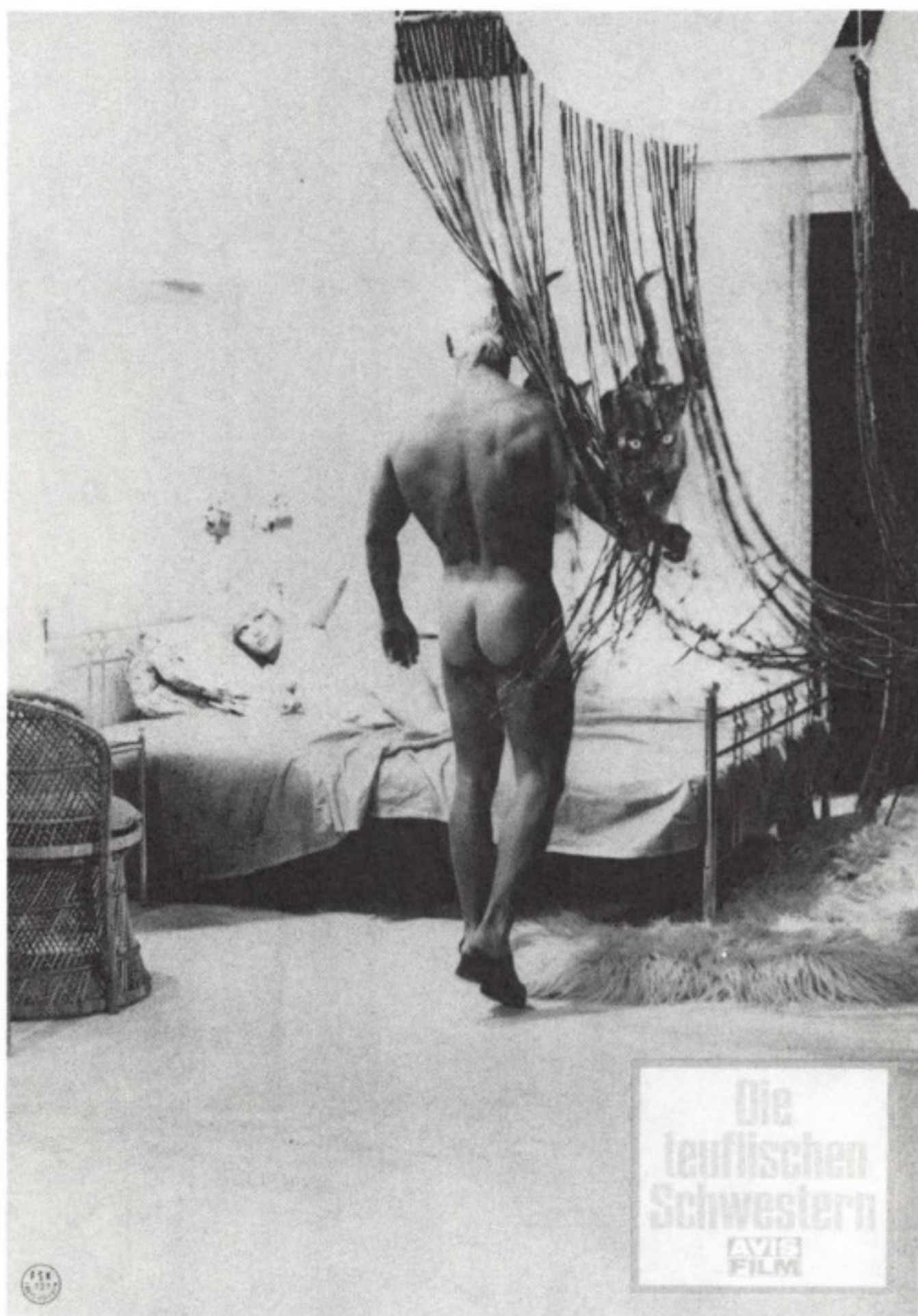
ILSA—ABSOLUTE POWER

(American)

This *Women In Prison* flick stars the voluptuous Dyanne Thorne, but was not intended as a continuation of Don Edmonds' *ILSA* trilogy until 1983, when it was first issued on tape. Its

ILSA, THE WICKED WARDEN:

The Japanese poster art.



SEXY SISTERS:
Nymphomaniacal Karine Gambier is awakened by a visit from a ghostly nudist.

original titles translate as **GRETA'S HOUSE WITHOUT MEN** (in Germany), **THE PENITENTIARY OF PERVERTED WOMEN** (France), **GRETA, THE MAD BUTCHER** (UK) and **WANDA THE WICKED WARDEN** (North America). An unusually compelling storyline follows an Amnesty International agent (Tanya Busselier) as she infiltrates Greta's barbaric jungle prison in

search of her sister, who disappeared after attempting an escape. The agent's behind-bars investigation uncovers the expected torture, lesbianism, shower and lavatory antics, under-the-desk politics, as well as a snuff movie ring. If this weren't enough for your rental dollar, Franco (who plays one of the lead roles) throws in an extended cannibal climax! Alternately erotic, evil and disgusting, the film fits the **ILSA** format surprisingly well, while still functioning as another of Franco's *el cheapo* WIP movies, and comes off among the best of either series.

The Cinepix cassette is in Hi-Fi and runs 93m. American Video's version runs over 1m longer, but is in mono; this version is also available on laserdisc. American's retitled **ILSA—ABSOLUTE POWER** is absolutely incomplete, lacking the controversial lavatory scene.

SEXY SISTERS

(1977, Luna Video)

In this raunchy twist on Clouzot's **DIABOLIQUE** [*Les Diaboliques*, 1955], Karine Gambier stars as Millie, a nymphomaniac chained to a bed in a seaside villa, whose sister Edie (Pamela Stanford) ventures into town nightly to procure her male companionship. As if this premise wasn't kinky enough, things get even stranger when Millie literally screws a local, musclebound stud to death, whose ghost subsequently reappears to exact his erotic vengeance. Franco constructs this engaging Swiss production as a series of unfolding surprises, and it might have ranked with the best of his middle

period work, if not for its repellant aura of misogyny. A rape scene—made worse by the fact that it deliberately restages a traumatic event—is thoughtlessly scored with frivolous music, ruining what might have been a moment of stunning darkness. Gambier, on the other hand, does a fine job of suggesting the feverish medical reality of nymphomania, as opposed to the simplified, smiley-faced kind commonly encountered in movies of this kind. Stanford's Edie is referred to throughout the film as "The Countess," a name shared by several Francovian *femmes fatale*. The original title was *Die Teuflische Schwestern* ["The Satanic Sisters"].

DEMONIAC

(1979, Wizard)

A key title in the understanding of Franco. Franco himself stars as Vogel, a religious fanatic who cuts the "impurity" out of various Parisian women, then sells fictionalized accounts of his exploits to *THE DAGGER AND THE GARTER*, a magazine specializing in "sadoomasochistic melodrama." The fact that Franco chose to project his own face into this self-written scenario gives the film a chilling confessional edge that finds its closest parallel in Michael Powell's *PEEPING TOM* (1959), though it's hardly in league with that masterpiece.

Despite the prevalent nudity and sadism on Wizard's tape, *DEMONIAC* is a muted version of Franco's *Le Sadique de Notre Dame* ("The Sadist of Notre Dame," 1979), an extensive reworking of his 1974 film *Exorcisme et*

Messes Noir ("Exorcism and Black Masses"). The original 1974 film was also released in France with hardcore inserts under the title *Sexorcisme*. The two (three? four?) films are substantially different. Slasher fans, be warned; *DEMONIAC* is not flashy fun, but rather a searing, sour-tasting portrait of mental illness that playfully invites its audience to wonder where Vogel ends and Franco begins.

WHITE CANNIBAL QUEEN

(1979, Video City)

The credits of this bizarre, ludicrous movie—originally *Mondo Cannibale* ("Cannibal World")—refer to it as "A Film by Franco Prosperi... Directed by Jess Franco."

A little girl is washed ashore in the jungle after her parents are attacked by the most unconvincing cannibal tribe you'll ever see—white guys with Elvis sideburns, wearing KISS makeup! The tribe is so stunned by her white skin that they adopt her as their resident Goddess. Ten years later, her father (Al Cliver of Lucio Fulci's *ZOMBIE*) returns—minus one eaten arm—with a search party to reclaim her. Franco's anticipation of Boorman's *THE EMERALD FOREST* loses its ironic sweetness due to inept handling; it's never explained why the film's many adult white women seem more suitable for the menu than the pedestal.

One expects the moral of the story to be "You Can Take the Girl Out of the Cannibals, But You Can't Take the Cannibal Out of the Girl," but in the worst miscalculation of all, the

outcome one expects—that Father will rescue Daughter, Father will hug Daughter, who will then take a bite out of Father—doesn't happen, after all. Unlike most Italian-made cannibal films, no animals were sacrificed here for the sake of verisimilitude. Lina Romy appears under her *nom de porn* ("Candy Coster"), though the film never strays beyond the limits of an R rating. In a pointedly political aside, Franco (who also scored the film) cameos as Mr. Martin, and American businessman and self-confessed "parasite" who has an open trade policy with the flesh-eaters.

MAN HUNTER

(1980, Trans World)

MANDINGO MANHUNTER

(Wizard)

Not to be confused with Michael Mann's (or Earl Owensby's) **MANHUNTER**—both of which are out on cassette—this movie is in much the same mold as **WHITE CANNIBAL QUEEN**. Because it also features Al Cliver amid carnivorous jungle trap-pings, **MAN HUNTER** could be mistaken for a sequel, but it was actually an unfinished project of Amando de Ossorio (**TOMBS OF THE BLIND DEAD**), completed by Franco under his "Clifford Brown" pseudonym. A starlet (Ursula Fellner) is abducted by ransom seekers, who chain and abuse her until the party is broken up by a bloodshot, popeyed zombie.

Scored by Franco (under his real name, Jesús Franco Manera—there's pride for you!), **MAN HUNTER** sports slapdash makeup, a laughable native

cannibal tribe (supplemented with white crew members, one of whom commandeers the voodoo drums) and a nasty, leering attitude toward former Playmate Fellner. Despite its coarse production and personality flaws, the film remains more watchable than some other, more widely stocked cannibal movies, like **NIGHT OF THE ZOMBIES** and **BURIAL GROUND**. Trans World Entertainment has labelled the tape box "Adult" as opposed to "Horror"—an honest appraisal of its contents, but one that may consign **MAN HUNTER** to a section of your video store where you wouldn't normally look for it.

HELLHOLE WOMEN

(1980, CIC)

This is a censored Canadian release of Franco's *Sadomania*, which stars the late transsexual actress Ajita Wilson as the sadistic lesbian wardress of an island women's prison. The box promises 88m, but the tape delivers only 69 of them—retaining nudity while rendering incoherent the abusive scenes that gave the film its original title. Franco delivers one of his kinkiest cameos ever as a gay white slave trader, introduced while being sodomized by a native boy!

BLOOD MOON

(1981, Trans World)

A young, disfigured murderer's release from the asylum coincides with a new series of bizarre sex murders at the college where he resides. Like **JACK THE RIPPER**, this 1980 West German production showcases

Franco's capabilities when given a proper budget and production schedule but, in this case, these comforts homogenize his identity almost beyond recognition. Disco-scored and much influenced by American hits of the time like **HALLOWEEN** and **FRIDAY THE 13TH**, **BLOODY MOON** features enough perversion (incest, in this case) and strangeness (the killer's sister bares her breasts to the moon in an unexplained nightly ritual) to keep it afloat. Includes a memorable gory scene in which a modern-day Pearl White is given a ride in "the old saw-mill." Franco cameos as a doctor early in the picture. (Would you take a prescription from this man?)

Gemidos de placer

(1981, Viva/Unicorn)

That's "Moans of Pleasure" in English, and this near-plotless, semi-hardcore effort claims its basis in the writings of the Marquis de Sade. Lina Romay stars as Julia, who arrives to spend a weekend with a male admirer ("Robert Foster" aka Antonio Mayans) at his Mediterranean villa, where he introduces her to his dominatrix wife, a "housekeeper/secretary/lover," and a nameless, stammering idiot who serenades the ensuing orgy with feverish flamenco guitar. In a couple of horrifically over-the-top scenes, two of the wild weekenders perish amid the dire straits of their horny homework.

Franco took an experimental approach to this film; the action was meticulously rehearsed in the style of a stage play, and the film was photographed in 20 extended takes.

El campo del amor de los excesos diabólicos



SADOMANIA

(El  infierno de la pasión)

AJITA WILSON
ANDREA GUZZON · URSULA FELLNER
ROBERT FOSTER · UTA KOEPKE · GINA JANSEN
DIRECTOR JESS FRANCO · PRODUCTA POR PLATA FILMS · LISA FILMS
TECHNICOLOR

Se advierte al público que esta película por su temática o contenido puede herir la sensibilidad del espectador.

EXCLUSIVAMENTE MAYORES DE 18 AÑOS

The result is a powerful and unsettling work, and a welcome return to the "death as desire" themes Franco has largely neglected since the mid-1970s. Franco must have agreed; it's one of the few adult movies signed with his real name. The Spanish dialogue is minimal, making the film unusually comprehensible to English speaking viewers.

OASIS OF THE ZOMBIES

(1982, Wizard and Filmline)

BLOODSUCKING NAZI ZOMBIES

(Trans World)

The son of a late British soldier learns from his father's diary that a \$6 million fortune (stolen from Field Marshal Rommel in WWII) awaits him in a desert oasis, but he and his treasure-hungry teen entourage find it guarded by the covetous corpses of Rommel's Nazi soldiers. One of them bears a suspicious resemblance to Jess Franco.

This film—*L'Abime des Morts-Vivants*—is credited to "A.M. Frank" (a pseudonym used by Eurociné mogul Marius Lasoeur) and is composited with footage from Franco's unreleased *La Tumba de los Muertos Vivientes* ("Tombs of the Living Dead"). Slow, but much better than Eurociné's ZOMBIE LAKE (also on Wizard Video), with its graphic cannibalism and maggot-faced monsters showcased in a happily uncut print, unusual for a Wizard release. The film also benefits from a rare sense of humor, as when our fortune-hunting heroes find a two-man film crew watching them, who cheerfully admit, "Hey, this ain't

Hollywood!" (Could this be an in-joke reference to Francis Coppola's cameo in APOCALYPSE NOW?)

Trans World Entertainment has reissued this out-of-print Wizard release with a retitled edition, BLOOD-SUCKING NAZI ZOMBIES. Canadian readers should be wary of the OASIS floating around North of the border, released by Filmline Video. It has been heavily censored, which is no surprise, considering that the original Wizard release was banned in Ontario by the CBFC.

REVENGE IN THE HOUSE OF USHER

(1983, Wizard)

You know you're in for something odd when the box proclaims "Edgar Allan Poe's Classic Tale of Evil" and shows a girl in a miniskirt being terrorized by a power drill. The film and its production history are equally confusing: It was originally shot as *Los Crimines de Usher* ("The Crimes of Usher"), a film which Franco wrote, directed, photographed, scored, and produced! When the film was acquired by the French production house Eurociné, it was extensively reworked into this alternate version, originally titled *Nevrose* ("Neurosis"). Howard Vernon stars as a 200 year-old Dr. Usher, whose disfigured brother Morpho (Olivier Mathot—not a participant in the original version) abducts young girls for experimental transfusions to keep Usher's blood-diseased daughter alive. Especially exciting are a series of B&W clips from Franco's original AWFUL DR. ORLOFF,

redubbed and presented as flashbacks of Usher's youth! The climactic collapse of the house is hilariously accomplished with only a shaken camera and cheap dialogue ("I spend the night, as best I could, in the ruins..."). It's a mess, but an amusing mess. Unfortunately, Wizard's tape is struck from the edited TV version, which obscures the film's scary/sexy climax with opaqued lenses.

ANGEL OF DEATH

(1986, New World)

Franco scripted this Eurociné production, but dropped out as director before the shooting commenced. He was replaced by the Italian hack Andrea Bianchi, and the two of them were composited in the credits as "A. Frank Drew White." Franco regulars Robert Foster (Antonio Mayans) and Jack Taylor co-star with Fernando Rey as Nazi Hunters on the trail of Dr. Josef Mengele (Howard Vernon).

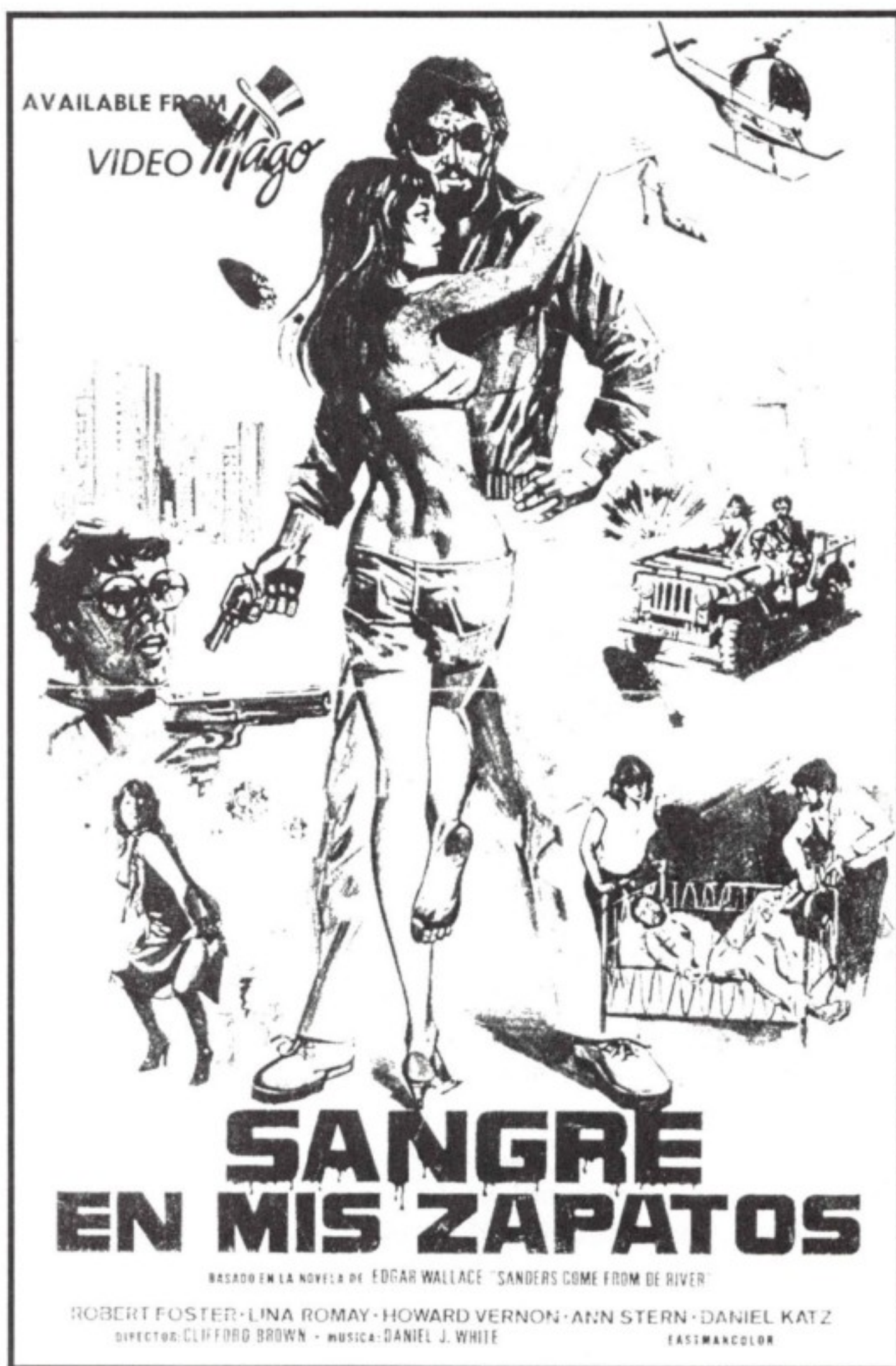
Who else but Franco would bother to include a circus acrobat named "Mr. Agility" in an Anti-Nazi League, then shoot him in the legs before he can perform a single feat? Rifle sights are repeatedly trained on faces, only to have the bullets strike their human targets in their *hearts*! Canadian actress Suzanne Andrews co-stars as a woman abducted and artificially impregnated by Mengele. Though the script invites the viewer to speculate that the frozen sperm's donor might be anyone from a chimpanzee to Hitler himself, Andrews is shot before she can give birth to the impending monstrosity! By the same

token, we're shown Mengele's sick bay—a Moreau-like zoo of half-human experiments—and then told by Mengele that "my most fascinating experiments are locked in the clinic downstairs..." but a bomb destroys his South American retreat before we can see it!

This is a bewildering masochistic delight to be enjoyed because of its anarchistic crushing of raised expectations. Longstanding Francophiles will especially enjoy hearing the familiar cast dub its own lines, some for the first time. And who would've thought that Christopher Mitchum would become the latest addition to Franco's list of repertory players?

• • •

In addition to these titles, Million Dollar Video—a Spanish-language company—has released a generous selection of Franco films on their adult *Caliente* label. Lina Romay (now Franco's wife) appears in most of these films, which date between 1980 and 1982. They are *Erotismo* [aka *Eugenie*, *Historia de una Perversion*], starring Katja Bienert; *Macumba Sexual*, an effective tale of erotic voodoo featuring Ajita Wilson; *Botas Negras*, *Latigo de Cuero* ("Black Boots, Leather Whip"), an S&M-flavored spy saga featuring Antonio Mayans as "Al Pereira," making it a sequel to *ATTACK OF THE ROBOTS* (1966); *Las Orgias Inconfessables de Emanuelle* ("The Blasphemous Orgies of Emanuelle"), a satire of the EMANUELLE series starring Vicky Adams, which has also



shown in English on the Playboy Channel as **EMANUELLE EXPOSED**; *La Mansion de los Mortes-Vivientes* ("The House of the Living Dead"), a sexed-up travesty of Amando de Ossorio's "Blind Dead" series; *Mil Sexos Tiene la Noche* ("A Million Nightly Trysts"),

an exotic film with elements of **SUCCUBUS** and **EROTIKILL**; *Sangre en mis Zapatos* ("Blood on My Shoes"), an absurd thriller allegedly based on Edgar Wallace's adventure novel "Sanders of the River" (!); and *Sola Ante el Terror* ("Alone Against the Terror"), a subtle psychological horror film.

POSTSCRIPT

Wizard Video has also released a number of other Eurociné productions which are easily mistaken for Franco films.

THE INVISIBLE DEAD (1970, Wizard) was filmed as *Orloff et L'Homme Invisible*, a continuation of Franco's **DR. ORLOFF** series, starring Howard Vernon. It was directed by Pierre Chevalier, who also worked as a set director on Franco's **MAN HUNTER** (1980). The film is also available from Sinister Cinema as **ORLOFF AND THE INVISIBLE MAN**.

ZOMBIE LAKE (1980, Wizard), originally *Le Lac des Mortes-Vivants*, was intended as a Franco film, but last-minute changes placed Jean Rollin in the director's seat. Rollin wisely hid under the pseudonym "J.A. Lazer," but plays a detective (the traditional Franco cameo role), under his own name. Wizard's box credits "Peter" Chevalier as director. Franco's contributions to the script are easily discerned when one compares **LAKE**'s climax to that of **DR. ORLOFF'S MONSTER** (1965). Fans of **EROTIKILL** (1973) will notice Daniel White's score

recycled here. Try to catch the TV versions of **ORLOFF AND THE INVISIBLE MAN** and **ZOMBIE LAKE**, as both have been censored to a state of uproarious incoherence.

HELLTRAIN (1977, Wizard) and **FRAULEIN DEVIL** (1977, Marquis) are respectively Alain Payet's *Train Spécial pour Hitler* (credited to "James Gartner") and Patrice Rondard's *Elsa Fraulein S.S.* (credited to "Mark Stern"). These films were two of many Eurociné attempts to repeat the success of Don Edmonds' **ILSA** series. Without Dyanne Thorne's participation, **HELLTRAIN** falls back—way back—on the unbelievable Monica Swinn. Credited only on the box, Swinn plays Ingrid (whom the dubbed actors call "Inga"), the Madam of a WWII train service known as "Hitler's Whorehouse on Wheels." Despite the subject matter, there's not much nudity, and the "sex" is limited to spanking and other forms of humiliation. **FRAULEIN DEVIL** has a more attractive heroine—Malisa Longo as "Elsa"—and an almost identical "war whore" scenario. By taking itself too seriously, it misses its predecessor's swaggering sleaze appeal; the sex is brief, stale, and missionary.

Finally, Luna Video's **ISLAND WOMEN** [*Gefangenfrauen*, "Caged Women," 1980] is easy to misinterpret as a Franco film, as it was produced by his erstwhile Swiss/German producer Erwin C. Dietrich and stars a number of veteran Franco performers (Karine Gambier, Eric Falk, etc). Dietrich directed the film himself, using his "Michael Thomas" pseudonym, which

also appears on such Luna Video releases as **FETCHING FAVORS** and **THE AMOROUS SISTERS**. Franco was not involved with these, either.

Jess Franco has admitted to the paternity of at least 150 films and 10 pseudonyms, but his insatiable fans cannot help fantasizing that others remain to be discovered.

Comments

This article originally appeared in three parts under the respective titles "The Agony and the Ecstasy of Jess Franco," "The Torture Chamber of Jess Franco," and "Franco—The Final Chapter." It remains the only three-part article published in FANGORIA's 13-year history and I think, editorially speaking, their bravest moment. When Tony Timpone asked if the final portion could be presented as a "Video Watchdog" column in GOREZONE, I agreed; after all, the fact that he agreed to publish this material at all, considering its references to hardcore pornography, was like getting away with murder. So it was that "Franco—The Final Chapter" became GOREZONE's fifth "Video Watchdog" column. Despite the popularity of these articles and the appetite they created for Franco's work, his films have not legitimately surfaced on video in this country in several years.

I have taken the liberty of composing the original articles into a single work, correcting original errors and adding new information. I am grateful to Craig Ledbetter, Lucas

Balbo, Pierre Charles, and Michael Secula for all that they subsequently taught me about the Great Man of Spanish Horror. One Canadian release accidentally escaped being included: CIC Video's *WOMEN IN CELLBLOCK 9* [*Frauen fur Zellen-Block 9*, 1977]. This sadistic WIP film, starring Karine Gambier and Howard Vernon, is available uncut and also in a censored version, which CIC thoughtfully retitled *WOMEN IN CELLBLOC 9*.

Since directing *FACELESS* in 1988, Jess Franco has written and directed several low-budget war and action pictures which have not been widely released. Most recently, Oja Kodar entrusted him with the sacred task of completing Orson Welles' long-unfinished *DON QUIXOTE*. It was screened at the 1992 Cannes Film Festival.

In 1990, I wrote an essay-length sequel to this article—"How to Read a Franco Film"—which appeared in the first issue of *VIDEO WATCHDOG*.

FRANCO— *The Magic Continues...* 17

March, 1989



S*ince the Watchdog* filed his extensive Jess Franco report, things have been hopping on the domestic video front. American Video has just released **KISS AND KILL**, the domestic theatrical version of Franco's first "Fu Manchu" movie, **AGAINST ALL ODDS** (1968). Contrary to the 91m length promised on the box, it runs only 83m—that's 10m shorter than the abridged TV version—but it *does* contain some odd *additional* footage, including some fleeting nudity excised from previous editions. (I must qualify that statement by asserting that, while the exotic dance performed for the edification of Ricardo Palacios is shown here minus **ODDS'** Vaseline lensing, Maria Rohm's nude scenes have not been restored.) The extensive cuts serve to eliminate draggy dialogue scenes, and actually improve the film's lethargic pacing.

The best feature of **KISS AND KILL** is the text on the back of the box. Get a load of this:

*"The great Christopher Lee explodes in this kung-fu classic! Playing a Japanese mercenary, he's intent on righting the evils that roam the land. He's in top form, fighting off his enemies with lots of sizzling high-energy, high-kickin' action! As one of the most exciting films of its genre, **KISS AND KILL** will keep you on the edge of your seat!"*

Somebody was obviously confusing Christopher with his **CIRCLE OF IRON** colleague Bruce.

Be wary, however, of Bingo Video's retitled **KISS OF DEATH** (which echoes the film's Spanish title, *Fu Manchu y el Beso de la Muerte*), which is the same film, but a completely different kettle of fish. The content is identical to Republic's **AGAINST ALL ODDS**, but the title card has been deleted and the picture is fuzzy. Bingo's packaging is actually the most attractive of the entire bunch but, considering **ODDS'** superior resolution, audio fidelity, and price, **KISS OF DEATH** earns itself exactly that.



*SS EXPERIMENT
CAMP: Experiment #1—
Too much information.*

HOW TO PAWN YOUR EVIL SPAWN

Scream Queen Bobbie Bresee informs us that her unfortunate 1987 release, Camp Video's **THE EVIL SPAWN**, might have a happy ending after all. "The embarrassment of the original version is overwhelming," she confesses by letter.

Bobbie wants her fans to know that director Ken Hall has completely re-edited and re-recorded the film, adding new scenes, a new musical score and replacing the original's substandard makeup effects. The film's star describes the resulting product as "thrilling."

So what does this have to do with those of you, who shelled-out \$51.95 for the original?

In an unprecedented move, Bobbie is inviting—*urging*, actually—all owners of the original cassette to mail their old copies to her, via Registered Mail, at this address:

Bobbie Bresee
P.O. Box 1222
Hollywood, CA 90028

... and *presto!* The revised **EVIL SPAWN** will be taped over your old copy and returned to you—at no charge!

RED, WHITE AND GRUESOME

Beware of another recent title change, namely All American Video's **S.S. EXPERIMENTS, PART 2**. You may have seen this leeringly sadistic film under the title **S.S. HELL CAMP**, as

released by Video City. Amid the abused flesh and dubbed screams, Italian horror *aficionados* may recognize some familiar faces to feel embarrassed for: Brad Harris, veteran of a hundred muscleman epics, plays a martyred priest; Alfredo Rizzi of **THE BLOODY PIT OF HORROR** (1965) and **TERROR CREATURES FROM THE GRAVE** (1966) appears as a resistance fighter; Brigitte Skay, the skinny-dipper from Mario Bava's **TWITCH OF THE DEATH NERVE** (1971), cameos as a spunky village tart; and the inimitable "Boris Lugosi" of Magnum Entertainment's **DR. FRANKENSTEIN'S CASTLE OF FREAKS** (1972) plays a sexually insatiable, subhuman, guinea pig born of Nazi hormonal experimentation. This incredible screen personality—whose real name is Salvatore Baccaro—is credited here as "Sal Boris," while the other aforementioned stars receive *no* screen credit!

If you find the film itself tasteless, consider the taste required to distribute a film like this on *All American Video*!

CHILLS FOR THE COST-CONSCIOUS

Goodtimes Home Video continues its crusade to make horror classics more affordable. They recently struck a licensing deal with RCA Columbia Home Video, securing the rights to a number of important releases previously priced in the \$60 range: Ray Harryhausen's **IT CAME FROM BENEATH THE SEA** (1953), Jacques



*SS EXPERIMENT CAMP:
Experiment #2—
Deprivation of information.*

SON OF

FRANKENSTEIN:

This "Universal's Stars of 1939" pose includes Basil Rathbone, Bela Lugosi, and Boris Karloff with the likes of W.C. Fields, Bing Crosby, and Deanna Durbin!



Tourneur's **CURSE OF THE DEMON** (1958, in its original 95m British version), the fine Boris Karloff programmer **THE MAN THEY COULD NOT HANG** (1939), **MOTHRA** (1962), and the little-seen French comedy **DRACULA AND SON** [*Dracula, Pere et Fils*, 1979], starring Christopher Lee. These are LP-mode recordings, but they look and sound splendid.

Other companies are jumping aboard the budget bandwagon, as well. Vintage Video of Rahway, New Jersey—"a division of Amvest Video Corp."—has issued okay-looking, budget cassettes of Amicus' **HORROR**

HOTEL (1960) and Mario Bava's **HOUSE OF EXORCISM** (1975), which can be found in some locations for less than \$10.00.

Viking Video Corporation of Burbank, California has released the best-looking copy around of John Barrymore's silent **DR. JEKYLL AND MR. HYDE** (1920), as well as Roger Corman's horror-comedy, **CREATURE FROM THE HAUNTED SEA** (1960). Judging by the atrocious sound quality on **CREATURE**, Viking would be better off sticking to silents. I found both tapes at a local K-Mart, priced at \$6.95 apiece.

Meteor Video is offering **ASYLUM EROTICA** [*La bestia uccide a sangue freddo*, "The Beast Kills in Cold Blood," 1971] for a mere \$14.95. You may know the film better under its Gorgon Video title, **SLAUGHTER HOTEL**—which has an onscreen title of **COLD-BLOODED BEAST!** (Of this film's many alternate titles, my favorite is the French *Les Insatisfaites Poupées Érotiques du Dr. Hichcock*, which translates as "The Insatiable Sex Dolls of Dr. Hichcock!")

THE WORLD IS A CAROUSEL OF KARLOFF, KARLOFF, KARLOFF

MCA Home Video is finally preparing to release the 1939 classic, **SON OF FRANKENSTEIN**. To make the event as memorable as their release of the restored version of **FRANKENSTEIN**, they are rumored to be supplementing **SON** with a recently-discovered, Technicolor screen test, featuring Boris Karloff as the Monster! Jack Pierce's makeup, when captured in all its necrophilic glory on three-strip Technicolor, was deemed too horrific for 1939 audiences and Universal proceeded with **SON OF FRANKENSTEIN** as a B&W feature.

Anyway, a hearty round of applause for MCA Home Video! Perhaps they might consider re-releasing the original **DRACULA** on laserdisc, double-billed with the (supposedly far superior) Spanish-language version that Universal filmed simultaneously?

SEEING IS DISBELIEVING

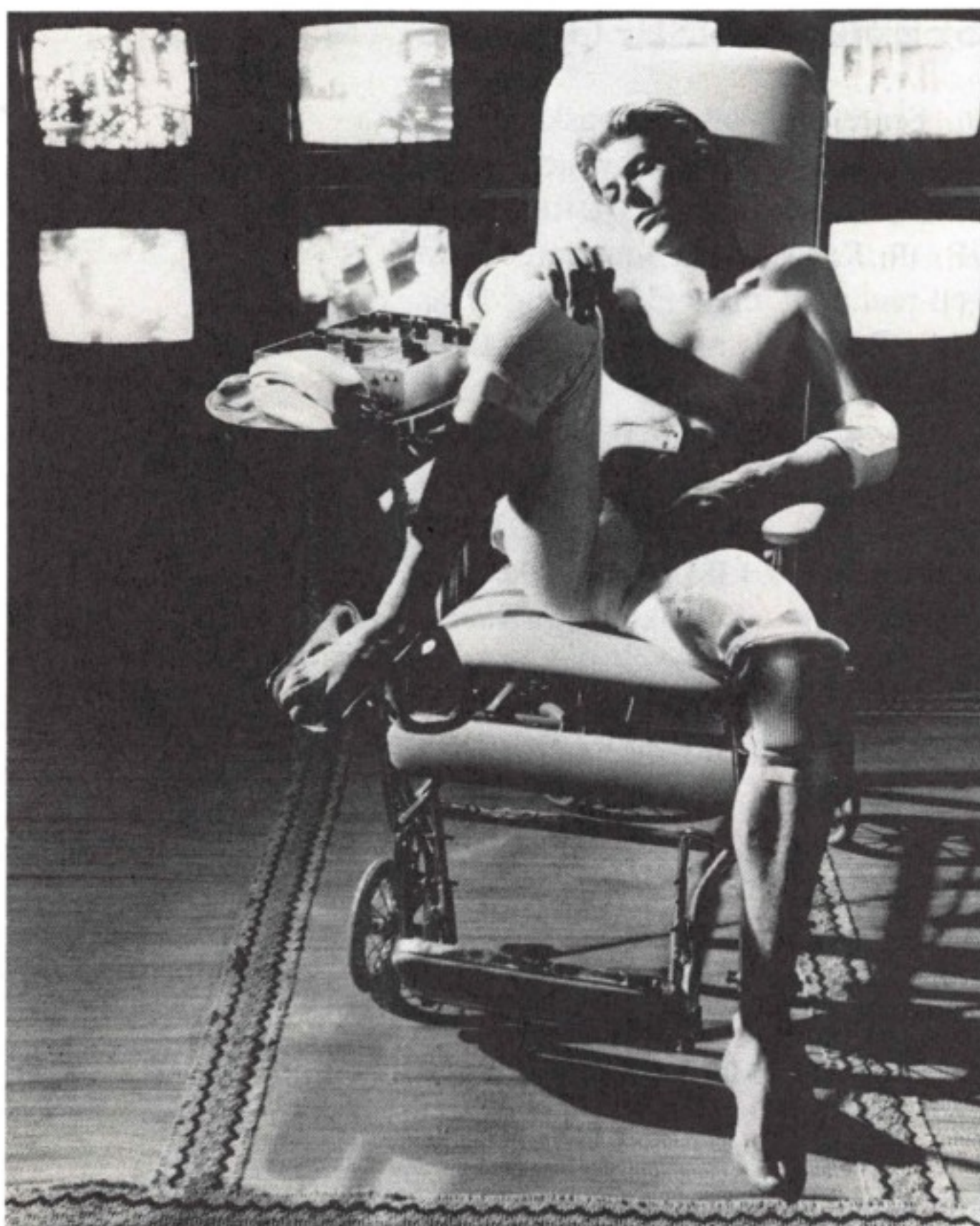
Since the Watchdog asked readers to name the movie which Regal Video is passing off as **THE REVENGE OF DR. X**, I've been inundated with well-meaning mail identifying it as Eddie Romero's **BRIDES OF BLOOD** (1969). Obviously, none of you have actually watched it (and why should you?). Regal uses the synopsis and credits from Hemisphere's **MAD DOCTOR OF BLOOD ISLAND** on the box, and the same credits are even video-burned onto the film itself, but **BRIDES OF BLOOD** it ain't. Regal distributes *that* movie under the title **BRIDES OF THE BEAST!**

But never fear, because we have The Answer. Lawrence Cohn—who reviews arcane genre fare for **VARIETY** as "Lorr"—has identified the James Craig film as a Daiei release entitled **THE DOUBLE GARDEN** (1970). If Larry says it, I believe it.

Speaking of Regal retitlings of Hemisphere's "Blood Island" trilogy, **BRAIN OF BLOOD** (1970), with Kent Taylor and Grant Williams, is available as **THE BRAIN**. The same movie can be found in Canadian video stores under the title **BRAIN DAMAGE**, which ought to annoy Frank Henenlotter.

16.6 CATS PER MINUTE

Premiere Video's **NIGHT OF A THOUSAND CATS** [*La Noche de los Mil Gatos*, "Night of a Million Cats," 1972] is missing more cats than the 999,000 it lost in translation. The film's



THE MAN WHO FELL TO EARTH: Telegenic David Bowie as the teleholic space traveller Thomas Jerome Newton.

running time is listed in various sources as 92m, but Premiere's tape clocks in at just over an hour! Academy Video—a company that retitles virtually everything it handles—is offering this Mexican Hugo Stiglitz item under the title (brace yourselves) **BLOOD FEAST!** Furthermore, Academy has actually placed ads in publications like *THE VIDEO SHOWPLACE*, advertising their tape as “the H.G. Lewis classic!” To make matters worse, Academy's **BLOOD FEAST** contains the same, hollowed-out, 61m print of **NIGHT OF A**

THOUSAND CATS as circulated by Premiere, though the box promises an 85m experience.

A WAG OF THE TAIL

What follows is a short list of worthwhile videotapes—often from smaller distributors—which have sneaked onto the marketplace with little, if any, fanfare:

THE AVENGERS, VOLUME 8

(Video Dimensions, \$19.95)

This particular pair of episodes are worth noting. “Never, Never Say Die” is the well-remembered episode in which John Steed and Mrs. Peel confront Christopher Lee, who plays a cyborg scientist with more deaths than a cat has lives. It's followed by “The Forget-Me-Knot,” Diana Rigg's final episode and Linda Thorson's first.

CREATURES THE WORLD FORGOT

(RCA Columbia, \$66.95)

Seldom-seen, prehistoric Hammer film about the dawn of man, best remembered for its nude depictions of the dawn of woman—all of which were deleted from the domestic release. No dinosaurs, but its primitive, grisly, feeding frenzies may satisfy cannibal movie mavens. Featuring Norwegian starlet Julie Ege.

INVASION OF THE BODY SNATCHERS

(Republic, \$58.95)

Boycott. They've colorized it.

THE MAN WHO FELL TO EARTH*(RCA Columbia, \$66.95)*

RCA Columbia is making Nicolas Roeg's 1975 masterpiece available, for the first time on video, in its original 145m, unrated version. Urge your video store to replace their old 118m, R-rated version, which Roeg once described as having had "the life cut out of it." Among the restored scenes are a couple of explicit, controversial love scenes which involve, respectively, a violent Kabuki theatre performance and a loaded gun. The only drawbacks: RCA Columbia hasn't preserved the film's stereo soundtrack for this release (Boo!), and its compositions ache for a letterboxed presentation.

MARK OF THE DEVIL, PART 2*(Video Dimensions, \$37.95)*

While **MARK OF THE DEVIL** [*Brenn Hexe Brenn*, "Burn Witch Burn," 1969] has enjoyed wide circulation via Lightning Video, many of its admirers—its *idolaters*?—seem unaware that this sequel [*Hexen Geschandet und zu Tode Gequaelt*, 1972] is also available. Print quality is acceptable though, unlike its predecessor, this film was rated R and suffered some noticeable (albeit brief) cuts during its many torture sequences. With Anton Diffring, Erika Blanc and Reggie Nalder. Video Dimensions briefly offered **MARK OF THE DEVIL** for the same price; it wasn't as complete or good-looking as Lightning's version, but it was presented in its original widescreen format.

RETURN OF THE EVIL DEAD*(Bingo Video, \$41.95)*

If you already have Magnum's **TOMBS OF THE BLIND DEAD**, Super Video's **HORROR OF THE ZOMBIES** and Sony Video's **NIGHT OF THE DEATH CULT** in your collection, this is the tape that will complete your "Blind Dead" quartet. The second in the series, it documents the rising of the undead Knights Templar on the bicentennial of their blinding and annihilation by local villagers. Not the series' best outing, but an enjoyably tense little number, featuring two or three certifiably classic scenes. Picture quality is dark and a bit streaky, but you'll want it anyway.

THE SUPERMAN COMPLETE COLLECTION*(Video Dimensions, \$29.95)*

I know tapes like this are available all over the place, but this two-fisted cassette contains *all 17* of the peerless Max Fleischer "Superman" cartoons, and sports the best picture quality of any such compilation I've seen. Crisp, bright, and colorful. If only they had been presented in chronological order!

THE ANSWER YOU'VE ALL BEEN WAITING FOR (SUCH AS IT IS)

The Watchdog has received a number of letters from readers, interested in the European videos mentioned in this column, and asking where they can buy or rent them.

This is a tricky issue, legally, because the producers of these films often sign exclusive video rights deals with companies that differ from country to country. Hence, police sometimes bust shops for *renting* foreign videos—when they're in English. So I'll simply say, let your fingers do the walking through the Yellow Pages of any major city directory, and look for video dealer ads featuring words like "ethnic," "foreign" and best of all, "imports." Only trouble is, if you don't live near those stores, they are not likely to rent to you through the mail.

Readers in larger metropolitan area can find treasure troves in "Mom & Pop" ethnic and grocery stores. Italian tapes tend to be in Italian without subtitles, while Venezuelan tapes are usually in English with Spanish subtitles, and both work on the American NTSC format—which probably means that these titles are legally iffy, at best. Snag 'em while they're hot.

If you want to purchase foreign tapes, you'll have to stick to Japanese releases, unless you own a multi-standard monitor/receiver or converter. The decreasing value of the dollar is making Japanese product virtually unaffordable, with laserdiscs averaging from \$45-100, while a single cassette can cost \$180 or more! Shops exist that will do special orders in this field, but you must provide them with the Japanese title (not always the same as in English) and the ordering number or, at least, the name of the Japanese manufacturer. The wait can take months. Again, look through the Yellow Pages for "imports."

Perhaps the cheapest way to acquire foreign videos is (to coin a slogan) to stretch out and chip in. Organize video clubs with knowledgeable friends from different cities and pool your resources. It's better to jointly own a tape than to not have it at all.

Good luck!

Comments

*The Voyager Company has announced **THE MAN WHO FELL TO EARTH** as a forthcoming title in their laserdisc "Criterion Collection." It will be presented uncut and letterboxed, with an alternate track commentary by director Nicolas Roeg. As appetizing as it was at first glance, the RCA Columbia cassette sounds bad and looks bad when compared to one's memory of the theatrical experience.*

*The Max Fleischer **SUPERMAN** cartoons are available from a variety of companies. Admit One's collection is dark and incomplete—it lacks a number of the best cartoons, including "The Arctic Giant" and "Showdown"—but it includes the live-action George Reeves short **STAMP DAY FOR SUPERMAN** (produced by the US Government) as a bonus. Image Entertainment's laserdisc compilation, **THE SUPERMAN CARTOONS OF MAX & DAVE FLEISCHER**, is complete and of generally high quality, but contains the worst copy of "Terror on the Midway" found anywhere. (The Image disc is rounded out with a B&W Private Snafu cartoon, "Snafuperman.")*

Damaged Goods

18

May, 1989



Several readers have written to ask when and how we might get to see the uncut version of Frank Henenlotter's **BRAIN DAMAGE** (1988). I took these questions to the film's producer, Edgar Levins, who seems to be as much

in the dark as the rest of us.

BRAIN DAMAGE was originally intended to be released on video in R-rated and unrated editions by Palisades Entertainment, but things took a different turn when it was acquired by Paramount Home Video. For



***BRAIN DAMAGE:**
Rick Herbst in the
controversial and
delirious "ear pull" scene.*

reasons that neither Ievins or Henenlotter understand, Paramount's tape is even *less* complete than Palisades' R-rated theatrical version! An excruciating, overhead shot of Brian (Rick Herbst), twitching in the throes of parasite withdrawal—lasting only 10-15s—was deleted by Paramount, though it offered one of the film's few nods to the negative aspects of addiction.

The other scenes removed from Paramount's **BRAIN DAMAGE** are as follows:

The Earpull Scene: During Brian's bad trip, he experiences a weird hallucination in which he picks little pieces of brain tissue from his ear. One of these little pieces is connected to the braincoil itself, which unravels until his entire ear pops out of his head like a cork, unleashing a veritable flood of red and grey matter.

The Zipper Scene: The blonde at the club, who lures Brian into the alley to check out the bulge in his trousers, doesn't find what she expects and suffers prolonged agonies.

The Toilet Scene: The man in the hotel toilet stall originally met a more vivid demise.

What does all this amount to, in minutes? Well, Palisades Entertainment's original press sheet timed the film at 94m. Paramount's box claims 85m, a running time which includes an assortment of idiot trailers for other Paramount product, found at the beginning. The movie itself runs 83m. It's doubtful that the four missing scenes described above ever amounted to 10m.

Ievins notes that the "earpull" scene was in fact removed before **BRAIN DAMAGE** was submitted to the MPAA—"It would obviously *have* to go," he recalls—but lucky fans in the United Kingdom will see every lurid frame when it has its theatrical release abroad. The British Board of Film Censors startled Ievins and Henenlotter by recognizing that the scene was "clearly fantasy," indicating that the MPAA may have finally become more conservative than its notorious English counterpart.

And now the Big Question: Will the uncut **BRAIN DAMAGE** be released on Japanese import tapes and discs? Not even Ievins will know till he gets his hands on a copy.

By the way, **BRAIN DAMAGE** features the best end credits Acknowledgement of the year: *J. Franco's House of Pain*.

THEY MAKE 'EM LIKE THEY USED TO

Is The Video Watchdog dreaming?

Not only is Paramount hot on Frank Henenlotter, but MGM/UA Home Video is betting the bank on the films of Jim Wynorski! Viewers of Wynorski's remake of Roger Corman's **NOT OF THIS EARTH** (1988) should notice—amid the Grade Z technique and Cup D wardrobe—some of the most transparent camouflage since the Bush campaign.

After an opening credits sequence that presents every single one of the memorable highlights of Corman's



SEIZURE: Oliver Stone's first feature gave Jonathan Frid's career a much-needed lift.

New World era, *NOTE* proceeds to pad itself to feature length with *entire scenes* borrowed from those earlier epics! The scene of the blonde hearing noises outside her cabin is lifted from Barbara Peeters' *HUMANOIDS OF THE DEEP* (1980; if you look closely, you'll see that the blonde who reacts to the Alien's appearance looks *nothing* like the lady in the preceding footage)! Later, after a Female Alien arrives to trash some overdressed punks, Wynorski inserts one of Joe Dante's scenes from *HOLLYWOOD BOULEVARD* (1976), in which a masked/caped/uncredited Mary Woronov stabs someone to death!

While this kind of chicanery is inexcusable and galling, I must admit

that I haven't had such an authentically *Corman-esque* charge from a Corman movie since *HOLLYWOOD BOULEVARD* itself. Several dialogue references to star Traci Lords' earlier films helps, too.

If you think Wynorski has a lot of nerve, MGM/UA Home Video has priced this La-Z-Boy at \$89.95!

BOOB TUBE BULLETINS

Retired Horror Queen Barbara Steele recently cameo'd in ABC-TV's *WAR AND REMEMBRANCE*, which she co-produced.

Now that his directorial reputation is secure, Oliver Stone has finally



SADISTEROTICA:
A heavily-disguised
Adrian Hoven threatens
the ubiquitous Jess
Franco.

granted the video release of his first feature, **SEIZURE** (1973), available from Prism Video. It offers one of the best performances by another Horror Queen, Martine Beswicke—most recently seen as one of a crowd of women in a commercial for the American Cancer Society!

MCA Video's videocassette of Andy Anderson's independent thriller **POSITIVE I.D.** (1987) includes the

original trailer for Alfred Hitchcock's **ROPE** (1950). This must-see short includes a pivotal exterior scene—featuring James Stewart, Constance Collier and Dick Hogan—that functions as a prequel to the film itself!

For you Trekkers out there, here's a jaw-dropper for you. It's likely those of you who own Paramount Home Video's cassette of the **STAR TREK** pilot "The Cage" didn't bother to watch its premiere in TV syndication awhile back—when a *full color version* was unveiled for the first time! Paramount's original release, allegedly struck from the only extant materials, was a crude patchwork of B&W and color footage (the latter borrowed from the "Menagerie" episodes). A new edition of "The Cage" had better be fast in coming.

FRANCO'S FRIEND

In last month's column, the Watchdog reported Video Dimensions' release of **MARK OF THE DEVIL, PART TWO**, directed by Adrian Hoven. Hoven earlier co-produced such late '60s horror fare as Jess Franco's "Aquila Trilogy" **SUCCUBUS**, **SADISTEROTICA**, and **KISS ME MONSTER** (all 1967).

In recent months, some other Hoven films have debuted on video. Magnum Entertainment's **CASTLE OF THE CREEPING FLESH** is not a retitling of Freddie Francis' **THE CREEPING FLESH**, but rather *Im Schloss der Blüten Begierde* ("In the Castle of Bloody Lust," 1967),

BANNED IN 19 COUNTRIES!

**MORE HORRIFYING
THAN THE ORIGINAL!**

**10
SCENES THAT
YOU
WILL
POSITIVELY
NOT BE
ABLE TO
STOMACH!**

PART II
mark
of the
devil

R CHILDREN UNDER 17 ADMITTED
when accompanied by parent or guardian

IN COLOR

A HALLMARK presentation Starring: Erica Blanc • Anton Diffring • Reggie Nalder •

Astrid Kilian • Directed by Adrian Hoven An AMERICAN INTERNATIONAL Release **AI**.



directed by Hoven under the pseudonym "Percy G. Parker." This graphically gory film was shot at roughly the same time as the above-mentioned Franco films, using the same cast, crew and locations.

Mature readers may find Private Screening's MAIDENQUEST worth a look. This is actually Hoven's **THE LONG, SWIFT SWORD OF SIEGFRIED** [*Siegfried und das Liebesleben der Niebelungen*, "Siegfried and the Lovelife of the Niebelungen," 1971], a lighthearted, softcore fantasy featuring the first screen appearance of Sybille Denninger (later Sybil Danning). This exuberant production may be Hoven's best movie as a director; it's certainly his least depressing. Also worth noting is the involvement of David (BLOOD FEAST) Friedman as "writer, producer and director" of the English language edition. Hoven receives no screen credit.

AFFORDABLE PLEASURES

VidAmerica's new "World's Worst Videos" label is making a number of hard-to-find Independent International titles (formerly released on the Super Video label) available at \$9.95. Among the first releases are Carlos Aured's **HOUSE OF PSYCHOTIC WOMEN** (with Paul Naschy), Al Adamson's **BLOOD OF GHASTLY HORROR** and Amando de Ossorio's third "Blind Dead" opus, **HORROR OF THE ZOMBIES**—two

of which are actually effective, well-crafted horror movies. (Sorry, Al.)

Goodtimes Home Video tells us that their licensing right to their 1988 RCA/Columbia "Halloween Package" has expired. So, if you find Goodtimes copies of **THE BLACK ROOM**, **CURSE OF THE DEMON**, **DRACULA AND SON**, **THE GORGON**, **IT CAME FROM BENEATH THE SEA**, **THE MAN THEY COULD NOT HANG**, **MOTHRA**, **RETURN OF THE VAMPIRE** or **13 GHOSTS** on the shelves, snap 'em up. You won't find them for that price again. The tapes are all at the LP speed, but look every bit as crisp as their original editions. If Goodtimes would only upgrade their duplication systems to Hi-Fi, the Watchdog would have no complaints at all.

Here are some notes about various Goodtimes titles, which I've had a chance to screen:

The opening credits sequence of **THE BLACK ROOM** (1935) is a mixture of freeze frames and new video-generated acting credits, evidently a none-too-successful attempt to restore (or replace) damaged original materials. The same was true of the original RCA/Columbia release.

If **DRACULA AND SON** (1979) seems choppy, it's not Goodtimes' fault. This American version not only features some of the worst and most insulting dubbing ever, but it has been condensed to 79m—that's 22m shorter than the original French release!

13 GHOSTS (1960) is not the original two-color "Illusion-O" version, but rather a B&W TV print. This

delightful matinee item really deserves to be restored and re-released in its original format. RCA Columbia could ship Ghost Viewers to video stores, where customers could buy as many as they need when purchasing or renting. In my dreams...

If you can't find Goodtimes product on the shelves of your favorite record, drug or department store, the company invites you to call (212) 889-0044—at your own expense, naturally. Their promotional director can give you specific directions to your nearest Goodtimes dealer.

THE LAST PARAGRAPHS

The Watchdog feels obliged and pleased to announce that United American Video Corporation—a company located in Charlotte, NC—has obtained the rights to Dennis Hopper's **THE LAST MOVIE** (1970), now in discerning video stores.

Why should this psychedelic psycho-western be of interest to you? Well, in a sense, this long-suppressed film could almost be called *THE LAST AIP MOVIE*; it was the most apocalyptic chapter in the sojourn that began for Hopper (and several of his co-stars) in such must-see Corman classics as **THE WILD ANGELS** (1966) and **THE TRIP** (1967). A certain relevance also lies in the fact that Universal Pictures was so frightened by this movie's subversive power—despite its First Prize victory at the 1970 Venice Film

Festival—that they deliberately buried it for nearly 20 years, until Hopper succeeded in reacquiring the rights a few years ago.

Told in a fragmented, deliberately “unedited-looking” manner that continuously reminds you that you're watching a movie, **THE LAST MOVIE** charts how the shooting of a Hollywood western in a small Peruvian town gradually pollutes the lives and dreams of its villagers while corrupting the natural beauty of their surroundings. It tells more about Hollywood than Hollywood wanted anyone to know. It features remarkable, renegade performances by Julia (CREATURE FROM THE BLACK LAGOON) Adams, Don (THE BEAST WITHIN) Gordon, and a surprise appearance by Tomas Milian, the star of the notorious gore-western, **DJANGO, KILL!** A haunting, shattering experience. Definitely recommended.

Comments

When BRAIN DAMAGE appeared on tape and disc in Japan, it was indeed the complete version, as was an English-language, Spanish-subtitled Venezuelan cassette that found its way into some domestic locations. The missing scenes are described more fully in Robert Martin's out-of-print novelization.

Paramount Home Video promptly released STAR TREK's “The Cage” episode in full color. I'm sure they were way ahead of me.

July, 1989



M*uch* has been written about the films of Alfred Hitchcock, but the Watchdog recently caught something in MCA Home Video's **TO CATCH A THIEF** (1955) that the reference books haven't mentioned.

The scene in question is the high-speed chase along the roads of Monte Carlo, as jewel thief Cary Grant and heiress Grace Kelly attempt to elude a tailgating police car. Up to now, Grant has posed as a wealthy Oregon farmer and denies that the local constabulary would have reason to shadow him.

At a pivotal moment, he rhetorically asks, "The police—following me?"

Kelly then shocks Grant (and the viewer) by daring to address the *poseur* by his *nom de crime*: "Yes, you—John Robie—*The Cat!*"

As the nickname passed Kelly's lips, I noticed an odd smudge or discoloration on the frame that lasted for only a second, until the medium shot cut to a closeup of Grant's nonplussed expression. It haunted me.

On closer inspection, the "smudge" turned out to be the subliminal flash of Grant's black housecat, seen earlier

in the film! (It appears onscreen only for a few frames, for as long as it takes Kelly to say, "The Cat!") The effect suffers slightly on video, since **TO CATCH A THIEF** was lensed in Vista-Vision, a 1.85:1 widescreen process whose peripheral edges are cropped by the 1.33:1 dimensions of the television screen. Hence, part of the cat's head and tail are missing from the composition, making the impact of the subliminal flash less than complete when seen on TV. But this remains an exhilarating discovery, because it shows the Master of Suspense experimenting with the shock value of subliminal effects well before Mrs. Bates's winning smile was superimposed on her son's lips in the chilling, penultimate shot of **PSYCHO**.

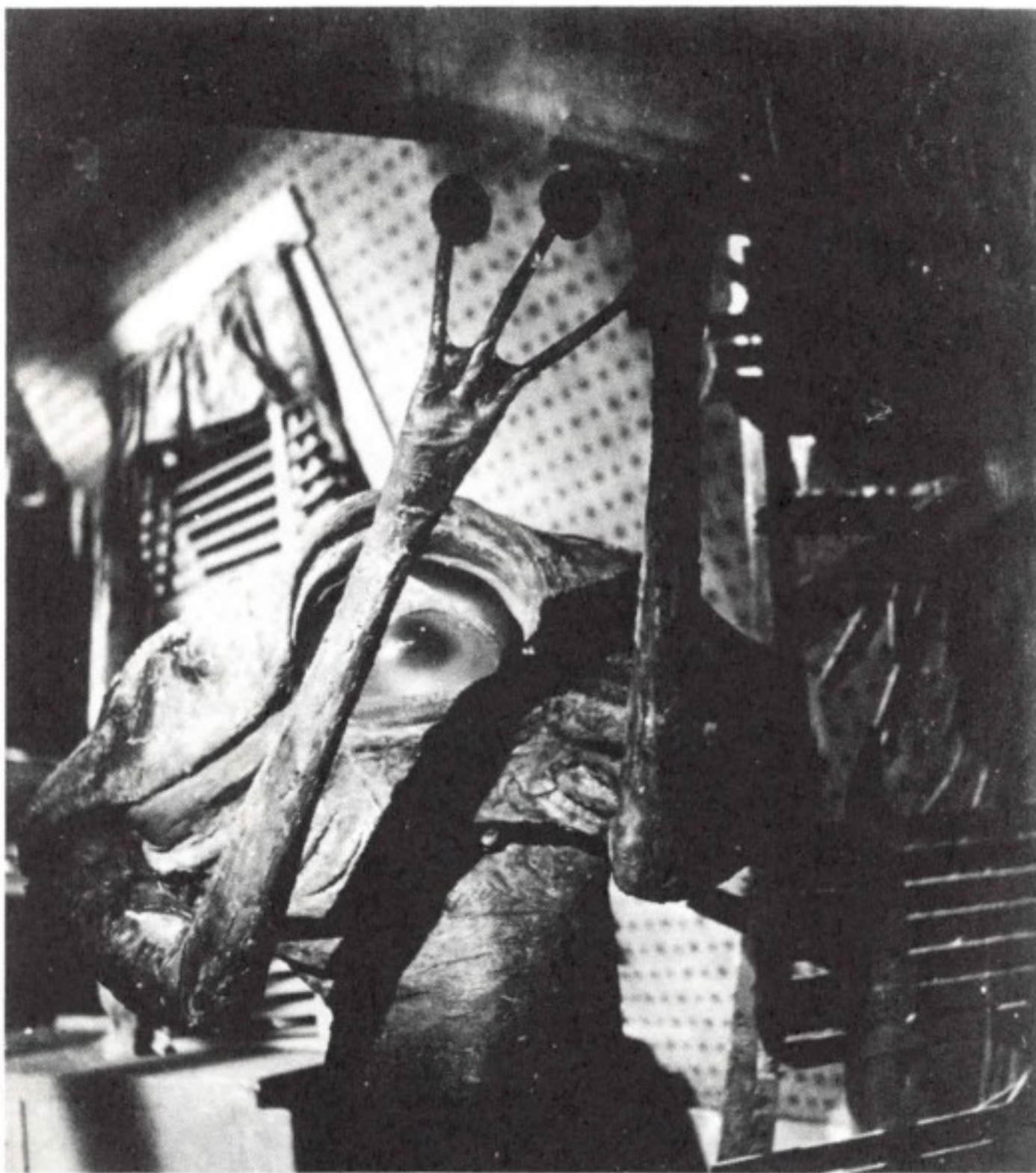
Honorary doctorates may be addressed to The Video Watchdog c/o this magazine.

TWO! TWO! TWO CHANNELS IN ONE

Cinemax recently showed George Pal's classic science fiction film **THE WAR OF THE WORLDS** (1953),

THE WAR OF THE WORLDS: A production sketch documenting the Martian attack on Los Angeles City Hall.





*THE WAR OF THE WORLDS: Charlie Gemora—famous for playing gorillas in everything from **INGAGI** to **ISLAND OF LOST SOULS**—also costumed (and portrayed) this briefly-glimpsed Martian.*

directed by Byron Haskin. Surprisingly, the version they premiered restored the film's original *true stereo* soundtrack—a bonus that isn't featured on Paramount Home Video's cassette or laserdisc editions. The dual-channel tracks were believed lost since the last original 35mm prints were melted down following a handful of repertory theater playdates in the early 1970s.

In fact, Light and Motion Corporation—the company that provides the Martian spaceships for Paramount TV's syndicated **WAR OF**

THE WORLDS series—tells us that Paramount was unable to provide their sound effects department with a stereo soundtrack to work from, forcing Light and Motion to dub all their death-ray opticals with sound effects pulled from an employee's own copy of the **WOTW** laserdisc! So how did Cinemax get their hands on it? Who knows, but the Watchdog is grateful that they did!

And congrats to Light and Motion for fooling the folks over at a certain Illinois-based magazine, who editorialized that the **WOTW** series' "only redeeming quality is Pal's saucer effects, lifted directly from the original film..."!

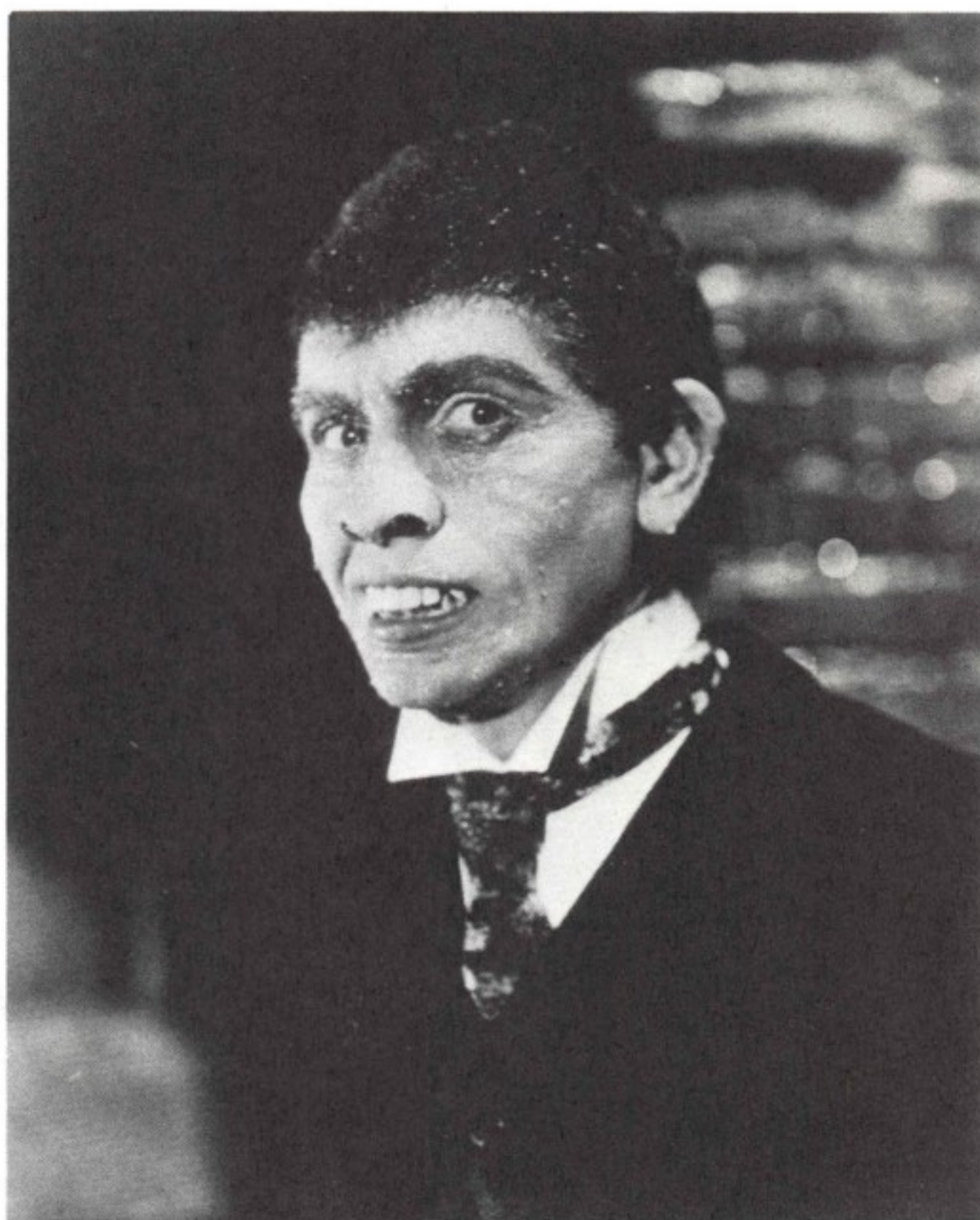
AN A+ FOR Z

The Z Channel—a Los Angeles-based premium cable station—recently aired Roland West's seldom-seen crime melodrama **THE BAT WHISPERS** (1930), in a version meticulously restored by the UCLA Film Archives. A remake of West's silent **THE BAT** (1925)—the acknowledged inspiration for Bob Kane's character "The Batman"—had been unavailable for viewing for several decades until this surprise reappearance. The script hasn't aged well, but it's worth seeing for the expressionistic art direction of William Cameron Menzies (**INVADERS FROM MARS**) alone. Let's hope for a video release, so that the rest of the country can rediscover this lost gem.

Another of The Z Channel's recent broadcasts was a restored print of Rouben Mamoulian's **DR. JEKYLL & MR. HYDE** (1932), which lost 16m of its running time when Will Hays established the Motion Picture Production Code in 1933. The version shown on Z, which also enjoyed some repertory theater playdates last year, was not a complete restoration but did reinstate 12 of those missing minutes. The restored footage includes shots and scenes that were either met with derisive laughter at MGM's preview screenings, or considered too erotic by the beady eyes at the Hays Office.

Among the most startling revelations were the first several minutes, an uninterrupted take in which Karl Struss' camera fluidly assumes Dr. Jekyll (Fredric March)'s point-of-view; the first transformation (later excised to blend into the second), in which Jekyll is "caught" by his butler Poole, suggesting his closeted experiments as a form of masturbation (there's even a boiling cauldron that foams over, as Hyde comes into being); and the final transformation, in which Jekyll becomes Hyde involuntarily, after witnessing a cat preying on a songbird.

This early film is a masterpiece of horror, eroticism, and technical sophistication, and the restored version comes across as a far more subversive, dangerous experience than most horror films which pass with an R rating today.



SET YOUR SIGHTS ON RITES

Liberty Video, a new company, has surprised the Western world by releasing **THE SATANIC RITES OF DRACULA** (1973), the Hammer film production that pitted Peter Cushing's Van Helsing against Christopher Lee's Dracula for the last time. In America, Warner Brothers passed on releasing

DR. JEKYLL AND MR. HYDE:
Fredric March won 1932's Best Actor Oscar for his dual performance, still riveting today.





the film theatrically, and it wasn't until 1977 that a shortened version—retitled **COUNT DRACULA AND HIS VAMPIRE BRIDE**—appeared, under the presentational wing of Max J. Rosenberg, the former head executive of Hammer's rival house of British horror, Amicus!

Liberty Video's tape restores 4m of blood, nudity, and miscellaneous mayhem which most American Hammer fans have never seen. And don't let the nay-sayers put you off; **SATANIC RITES** may not be Bram Stoker but, as the series goes, it's

adventurous and quite well-made. The image quality is excellent, but a scratchy soundtrack suggests that Liberty should investigate upgrading their audio filtering system.

One more small *caveat*: the copies of **SATANIC RITES** I've seen have been packaged in *skin-tight* boxes, the kind that consumers often resort to tearing open. To preserve your packaging, the Watchdog suggests opening the top flap with a slender letter-opener or butter knife, and pushing the cassette out through the top.

THE SATANIC RITES OF DRACULA:

Above: Dracula (Christopher Lee) meets his end in a hawthorn bush.

Opposite: A rare publicity shot of Pauline Peart as one of Count Dracula's "vampire brides."

THE TOOTH, THE WHOLE TOOTH

Sinister Cinema has announced a couple of fascinating new acquisitions, namely the British version of Mario Bava's **BLACK SUNDAY** [*La maschera del demonio*, 1960], and an uncut copy of Javier Aguirre's **DRACULA'S GREAT LOVE**, with Paul Naschy.

The so-called "British" version of **BLACK SUNDAY** is actually titled **THE MASK OF THE DEMON** (note the replaced title card!)—and is the original English-language edition prepared by Galatea in Italy to attract British and American distributors. When James H. Nicholson and Samuel Z. Arkoff bought the U.S. rights to this Golden Age classic for American International Pictures, they made numerous cosmetic changes in the film to attract the hard-won allowance money of America's youth. The soundtrack was thrown out entirely; Roberto Nicolosi's rough-hewn romantic music was junked and replaced by a more sumptuously spooky Les Baxter score, and the dialogue was rewritten and redubbed to make it less lyrical, less literary, and more accessible to their targeted audience. For like reasons, AIP deleted a lengthy romantic scene between Barbara Steele and John Richardson, a necrophilic kiss between Andrea Checchi and Steele's vampiric twin, and several dialogue references to alcohol!

Anyone tempted to order this variant edition of **BLACK SUNDAY** to savor the film's legendary violence—the spiked mask being hammered onto

Steele's face, for example—be warned: you won't find it here. **BLACK SUNDAY** was banned from Great Britain until 1968, when it was released the same month as **THE CONQUEROR WORM**. It was then shown intact, but the subsequent British video release ran afoul of the "Video Nasties" craze and lost some of its mayhem.

That said, Sinister's cassette should be seen by anyone with an interest in Italian horror in general, or **BLACK SUNDAY** in particular. Unlike the misleading, revised AIP version, this version is much closer to the film Mario Bava made and intended the world to see. Perfectionists will be pleased to know that the film is presented in its full 1:85:1 screen ratio.

As I type these words, word of Sinister's restored **DRACULA'S GREAT LOVE** has just filtered through the video tapevine and I haven't as yet screened a copy. Nevertheless, after years of Gorgon Video's annoying, edited-for-TV version (82m) and Iver Film's fresh-from-the-shredder bootleg **DRACULA'S VIRGIN LOVERS** (66m!), the availability of all 96m promises to be an enormous relief. Advance word is, it's a beauty.

NOTES FROM THE VIDEO DOGHOUSE

It's not being promoted as a horror film, but there is disturbing discomfort galore in Pacific Arts Video's **ZOO—A ZED AND TWO NOUGHTS** (1985). Peter Greenaway's film is about twin brothers, whose medical practice

disintegrates into perversion and squalor as their interest in organic decomposition leads to an obsession with timelapse photography and rotting animal carcasses. David Cronenberg screened this film for his crew before embarking on his (not dissimilar) masterpiece, **DEAD RINGERS** (1988). This is one occasion when the American release is superior to the Japanese laserdisc: the Japanese taboo concerning genitalia causes their laserdisc to electronically "fog-up" whenever frontal nudity is glimpsed.

Media Home Entertainment's **KILLER KLOWNS FROM OUTER SPACE** (1988) is actually in stereo, though the box and cassette label insist it's monaural.

Citadel Video's **BLOODLUST** is actually Walerian Borowczyk's **DR. JEKYLL AND MISS OSBOURNE** [*Dr. Jekyll et les Femmes*, "Dr. Jekyll and the Ladies," 1981], starring Udo Kier, Patrick Magee and Howard Vernon. After reading fascinating descriptions of his films in British journals, I've wanted to see Borowczyk's work for years, and I wasn't disappointed. **BLOODLUST** is the most shocking and adventurous horror film I've seen since Franco's **EROTIKILL/THE LOVES OF IRINA**; it's the kind of movie that could never have been made in America but, thank goodness, it can still be shown

here—at least in the privacy of a living room.

Comments

Both **THE BAT WHISPERS** and Mamoulian's **DR. JEKYLL AND MR. HYDE** have since found their way to laserdisc and were available, respectively, from Image Entertainment and MGM/UA Home Video. For some reason, the print of **JEKYLL** shown by The Z Channel was far superior to the print used by MGM/UA for the home video release.

THE WAR OF THE WORLDS is still awaiting its stereo debut on laserdisc. Hey, Paramount—get with it!

Citadel Video's **BLOODLUST** had gone out of print by the time this column first appeared, and it has not been reissued since. This Canadian tape, distributed by Top Video, was mildly censored by the Canadian Board of Film Censors, who abbreviated Mr. Hyde's ravishment of a willing victim. For those familiar with the uncut version of Borowczyk's **DEATH'S ECSTASY** [*La Bête*, "The Beast," 1975], the mind boggles at the possibilities of this unexpurgated sequence...

And Sinister Cinema's **DRACULA'S GREAT LOVE** was (is) a beauty.

See "Of Fritz and 'Phibs" in Chapter 21 for a **BLACK SUNDAY** update.

Reckless Redneck Reduction

September, 1989



As a rule, the Watchdog tends to steer clear of made-for-video features but, in the case of Troma's **REDNECK ZOMBIES** (1988), I must make an exception.

The advertisements for Trans World Entertainment's home video release of this live-action cartoon boast philanthropic endorsements from **DEEP RED**'s Dennis Daniel and **FANGORIA**'s Tim Ferrante—both attesting to its non-stop avalanche of state-of-the-woodshed bloodbags, bilebarfs, carcasscuts and severed netherthings. For most viewers of **REDNECK ZOMBIES**, however, these highlights never materialize. Why?

Ed Bishop, the film's producer, supplies the answer.

"Through a series of events that can only be described in words I don't know you well enough to use," he writes, "Troma chopped literally *all* of the effects out of **ZOMBIES** to insure a fast R rating and to satisfy TWE's demand for an alternative version, without spending much money. Unfortunately, this 'quick and cheap' editing also removed entire climactic scenes, the plot, and most of the

zombies, leaving a goreless mess of awful jumpcuts and unresolved scenes in the process. This, of course, was all done without our knowledge and, by the time we found out, it was too late to do anything."

Bishop goes on to explain that Troma provided the R version only as an alternative for markets refusing unrated material, not realizing that Trans World would proceed to solicit *only* the softer edition to video stores and chains. According to Bishop, "Stores were told that no unrated version existed."

A letter-writing campaign eventually prompted Trans World to issue the unrated version, but long after interested stores had already stocked a version that *didn't* "really deliver the goods," as Dennis Daniel's accolade promised. Laments the film's producer of the R version, "There *are* no goods."


The Watchdog especially hates this kind of thing because:

1. The MPAA ratings system was developed for theatrical motion pictures and is legally and technically *inapplicable* to made-for-video features.

TROMA: MOVIES OF THE FUTURE

"REDNECK ZOMBIES, a back-woods blood-bath that'll tickle your funny bone, then rip it out!!" — Tim Ferrante, FANGORIA MAGAZINE

"A goremeister's delight... really delivers the 'goods'." — Dennis Daniel, DEEP RED MAGAZINE



REDNECK ZOMBIES

LLOYD KAUFMAN AND MICHAEL HERZ
PRESENT A TROMA TEAM RELEASE

Tobacco Chewin', Gut Chompin', Cannibal Kintfolk from Hell!

Starring LISA DE HAVEN W.E. BENSON WILLIAM W. DECKER JAMES HOUSELY
and TYRONE TAYLOR Original Soundtrack by ADRIAN BOND Director of Photography KEN DAVIS
Production Design GEORGE SCOTT Edited by EDWARD BISHOP Produced by EDWARD BISHOP
PERICLES LEWNES and GEORGE SCOTT Directed by PERICLES LEWNES

1988. TOKEN PROTEIN. EDGE CITY. MERMIN

WARNING:
REPEATED VIEWING OF REDNECK ZOMBIES
HAS BEEN SHOWN TO CAUSE INSANE LAUGHTER
IN LABORATORY ANIMALS

MOVIES OF THE FUTURE

TROMA, INC. 733 Ninth Avenue, New York, NY 10019 • (212) 757-4555 • Telex 645615 TROMA UD • Telefax 212-399-9685

2. It compromises and damages the critical veracity of my colleagues.
3. It makes it necessary for me

to watch not one, but *two* versions of **REDNECK ZOMBIES** on behalf of you, the potentially screwed-over



THE EYES WITHOUT A FACE (aka **THE HORROR CHAMBER OF DR. FAUSTUS**): Pierre Brasseur and Alida Valli perform the screen's most frightening surgical procedure.

reader, when I could be watching Jess Franco's *Furia en el Tropic*.

There is a 6m difference between the two versions, and the blunt, artless hacking of the so-called R version (it's closer to a PG-13) is worthier of a henhouse than an editing room. If your deck has slow-motion capability, you can see that Troma removed virtually every introduction of blood *on the frame*; they weren't taking any chances. Both versions, small mercy, contain Perky Piglet's cameo and the scene where the slogan on a guy's T-shirt changes between shots as he's jumped by a zombie.

FRANJU! GESUNDHEIT!

Interama Video Classics—a New York-based company specializing in rare classics of the New Wave French cinema—has officially released Georges Franju's **THE EYES WITHOUT A FACE** [*Les Yeux sans Visage*, 1959], one of the Watchdog's favorite horror films. Unlike Sinister Cinema's English-dubbed version, **THE HORROR CHAMBER OF DR. FAUSTUS**, **EYES** is mildly letterboxed, in the original French with English subtitles, and contains 4m of previously untranslated footage. Curiously, the English subtitles are credited to *Sonya Friedman*—

could this be the same Dr. Sonya Friedman who hosts a noon-time talk show on Ted Turner's Cable News Network????

Speaking of Franju, Video Yesterday has released his seminal documentary **THE BLOOD OF THE BEASTS** [*Les Sang des Bêtes*, 1949] at \$19.95. A short documentary observing the daily rituals of workers in a slaughterhouse, its way of observing dispassionate butchery with a poet's eye makes it a valuable companion piece to **THE EYES WITHOUT A FACE**.

HIS BARKER IS WORSE THAN HIS CENOBITE

Bad word-of-mouth (and a censorious R rating) led me to skip the theatrical playdates of Tony Randel's **HELLBOUND: HELLRAISER II** (1988), but I found New World Video's *unrated* cassette to be a lot of fun. It's junk, but at least it's *luscious-looking* junk and, like its predecessor, pushes horror into erotic and psychological areas seldom dared by the commercial cinema.

And now the mathematics. The *unrated* version of this Clive Barker tale runs 98m, nearly 5m longer than the theatrical cut. Among the additional (should I say "original"?) highlights are sadistic flashbacks involving the ambitiously evil Dr. Chennard and the traumatized Tiffany, much of Julia's bloody resurrection, Pinhead's and Chennard's respective baptisms as Cenobites and their respective, vein-glorious demises, and any and all shots

attempting a dangerous, visual, visceral blending of sex and violence.

So, on the basis of my preview cassette: *Recommended*. We'll have to wait, though, to see whether New World learned their lesson about interrupting the street copies with commercials for **HELLRAISER** sweatshirts, coffee mugs, and snow tires.

EVERY ROSE HAS ITS THORNE

Previous Watchdog columns have mentioned the **ILSA** series, four mind-boggling S&M/gore films starring statuesque Dyanne Thorne. Despite numerous expectations of an uncut release of all four films, somehow it's never quite happened. Some months back, Cinepix announced the first-ever uncut release of Jess Franco's **ILSA THE WICKED WARDEN** (1977), but only a handful of copies made it into stores before the American arm of Cinepix went wrist-up.

In the latest chapter of this never-sagging saga, American Video has acquired the video rights to the uncut versions of **ILSA—SHE WOLF OF THE SS** (1974), **ILSA—HAREMKEEPER OF THE OIL SHEIKS** (1976) and, yes, **ILSA THE WICKED WARDEN**. All three should be available by the time you read this, at a suggested retail price of \$59.95 each, or \$149.85 for the bargain three-pack.

After screening a couple of American's new **ILSA** titles, the Watchdog is pleased to report that they seem to be more or less intact. Also, whereas

earlier releases have tended to be either too bright or too soft in focus, American's tapes are beautifully produced and feature the best resolution this series has yet seen on cassette. Purists will further appreciate that American has packaged the series in handsome facsimiles of their original boxes, as released by the Videotrics label in 1980.

American's **HAREM KEEPER OF THE OIL SHEIKS** should be a particular revelation, because even its Videotrics release was incomplete, with several explicit sequences simply blacked out. By the way, if you think you recognize El Sheik (Victor Alexander), that's because you may know the actor better by another name. Yep, that's Spalding Gray, of **SWIMMING TO CAMBODIA** fame!

Unfortunately, the series' third entry, **ILSA—THE TIGRESS OF SIBERIA** (1977), will *not* be among the American Video releases, as it is presently owned by another company. The film is currently available from Charter Entertainment in a thoroughly bowdlerized version called **THE TIGRESS**. The full version—which includes a round of chainsaw arm-wrestling that anticipates Cronenberg's **THE FLY** (!), a castration nightmare, and the same library music score heard in **RABID** (!!)—has not been seen in this country since its 1980 playdates on the now-defunct cable service ON-TV.

American's previous release **ILSA—ABSOLUTE POWER** (the watered-down version of **WICKED WARDEN** mentioned last column) has been withdrawn from sale.

THERE'S ALWAYS ROOM FOR GIALLO

San Francisco's Loonic Video is incorrectly promoting their new release **THE HYENA OF LONDON** as a British production. It's actually Gino Mancini's *La jena de Londra* (1963), a forgotten but fascinating feature from the Golden Age of Italian horror. The credits are a mess of Americanized misinformation (Mancini is credited as "Henry Wilson"), but the cast includes such period luminaries as Tony Kendall, Alan Collins and, in her only other known role, Claude Dantes (the model drowned in a bathtub in Mario Bava's immortal **BLOOD AND BLACK LACE**, 1964)—who looks 30 pounds heavier here. Of especial interest are the castle exteriors (maybe you'll remember seeing them in **TERROR IN THE CRYPT** and **CASTLE OF THE LIVING DEAD**), the interiors (from **THE HORRIBLE DR. HICHCOCK**), and the score by "Frank Mason" (aka Francesco de Masi), which was used the same year in Riccardo Freda's **THE GHOST**!

THE GHOST, by the way, has finally been officially released by Liberty Video, one of the most promising video companies to surface in some time. Like their previous release **THE SATANIC RITES OF DRACULA** (see last column), **THE GHOST** sports stunningly crisp picture quality, is recorded in Hi-Fi, and attractively packaged in full color, and can be found in some stores for as little as \$14.95. Despite some noticeable splices in the first reel, the enhanced

color and picture quality of Liberty's release renders other versions of **THE GHOST** obsolete.

SUSPIRIA fanatics will get a blast from the past out of Imperial Video Corp.'s **OBSESSION: A TASTE FOR FEAR** [*Pathos*, 1988], directed by Piccio Raffanini. Like **SUSPIRIA**, this decorative *giallo* film was photographed by the incredible Luciano Tovoli, who goes even more color-crazy here than in Argento's **UNSANE** [*Tenebrae*, 1982].

SEQUELITIS HITS THE RETREADS

Be warned of a new, alleged "series" of horror films distributed by Degregory Video, all lurking under the bizarre group title **FACING ALL DEATH, VOLUMES 1-8**. The eight movies, in no way related, are retitled copies of product already glutting the marketplace under other names. **THE VENGEFUL DEAD**, which stars Fabian and Marilyn Burns, is already in circulation from Genesis Video as **REVENGE OF THE ZOMBIE**. Among the other movies hiding under new monikers amid this mockery are **BRAIN OF BLOOD**, **THE DEMON LOVER** and Herbert Strock's **MONSTER**.

TOURNEUR ON TURNER

The Watchdog finds it useful to check the TNT network movie listings in TV GUIDE for short movies in long timeslots.



When TNT recently booked the 80m **DOCTOR X** (1932) in a 2½ hour slot, I suspected some interesting padding. The film played (in restored two-strip Technicolor, natch) with normal commercial interruptions before ending 45m early. Then TNT proceeded to show three vintage MGM shorts: Robert Benchley's **HOW TO START THE DAY**, **PHANTOMS INC.** (marginal horror from the "Crime Does Not Pay" series) and, best of all, a "John Nesbitt's Passing Parade" short entitled **THE INCREDIBLE**

THE GHOST:
Barbara Steele is driven over the edge of madness, with a little help from housekeeper Harriet Medin.



STRANGER—directed by none other than Jacques (or “Jack,” as then credited) Tourneur! This sterling short was a Rockwellian slice of Americana about a reclusive psycho who moves into a small town and lives with life-size wax figures of his dead wife and kids!

EERIE SCHMALTZ FROM THE MCA VAULTS

Remember the Watchdog’s announcement of the color screen test footage which MCA Home Video planned to release with **SON OF**

FRANKENSTEIN (1939)? Well, for reasons they have chosen to keep mum, MCA’s cassette has been released *without* the anticipated supplements. It’s a terrible disappointment, and one can only hope they’ll reconsider when the time comes to issue the film on laserdisc.

MCA’s **DR. CYCLOPS** (1939), on the other hand, comes as a genuine revelation to eyes accustomed to viewing faded prints edited to suit 90m timeslots. Directed by Ernest (KING KONG) Schoedsack, this was the first horror film shot in three-strip Technicolor and MCA has served up a gorgeous print indeed.



SON OF FRANKENSTEIN: Boris Karloff applies makeup to an unidentified set visitor. Opposite: Makeup master Jack Pierce is carried away by his work—Ygor (Bela Lugosi), the Monster (Boris Karloff), and director Rowland V. Lee!

Comments

This column originally encouraged readers who bought falsely "R-rated" cassettes of **REDNECK ZOMBIES** to write to Trans World Entertainment and ask how they felt about exchanging these duds for the "live shell" variety. The paragraph has been deleted because TWE has since gone out of business.

I originally announced here that American Video's **ILSA, SHE WOLF OF THE SS** was happily complete. I subsequently heard that Frank Henenlotter (who knows the film much better than I do) had noticed that some inconsequential shots—people going from one room to another, that type of thing—were missing from the American tape. Realizing that I would never get to the bottom of these infernal **ILSA** movies, I swore in a subsequent column never to go near them again. For the sake of this book's completeness, I've compared the running times of the Videotrics and Cinepix cassettes to those of their American Video counterparts:

SHE WOLF: Videotrics (95m 54s), American (90m 28s).

HAREM KEEPER: Videotrics (92m 59s and 92m 30s), American (90m 55s).

TIGRESS: Charter (89m), American (91m 31s).

WICKED WARDEN: Cinepix (92m 25s), American (94m 26s).

MCA eventually released **SON OF FRANKENSTEIN** on laserdisc. A supplementary file of production stills was included, but not the Technicolor test footage of Karloff. I hope we all live to see it.

TNT has since shown several Jacques Tourneur shorts from his early days as an MGM contract director. Among their titles: **THE SHIP THAT DIED** (about the Marie Celeste), **THE FACE BEHIND THE MASK**, and **KILLER DOG**. Also in TNT's vast and unexplored library of film shorts is a Vitaphone musical short called **TWO HEARTS IN WAX TIME** (1932), which—speaking of Karloff's Technicolor test—features what must be the first color footage ever filmed of an actor in the role of Frankenstein's Monster!

Artists & Models

21

November, 1989

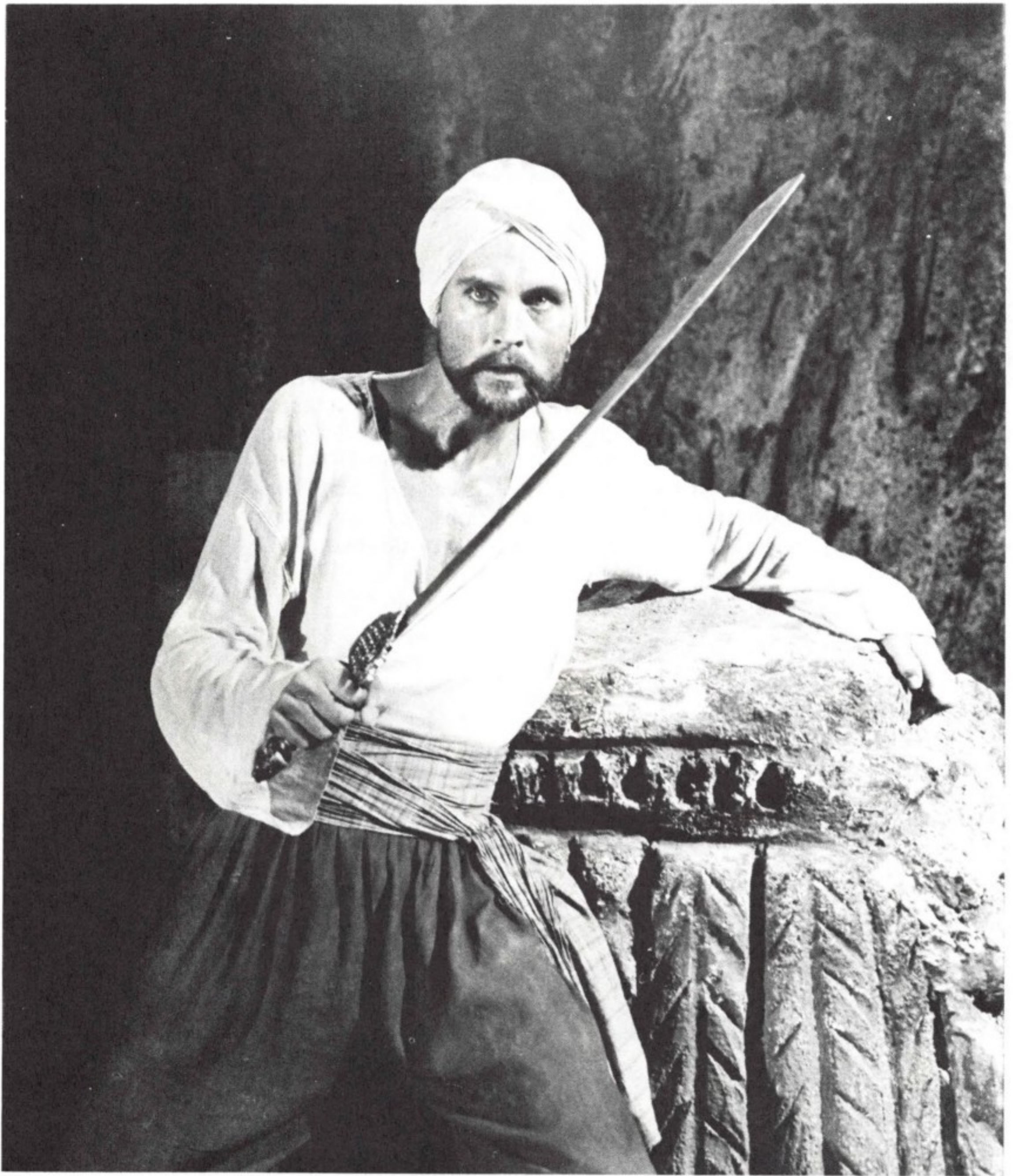


CA Columbia Home Video is celebrating the career of stop-motion animator Ray Harryhausen by releasing four of his Dynarama spectacles at a newly reduced price of \$19.95. The films are **MYSTERIOUS ISLAND** (1961), **JASON AND THE ARGONAUTS** (1963), **THE GOLDEN**

VOYAGE OF SINBAD (1973), and the *never-before-released* **THE FIRST MEN "IN" THE MOON** (1966). **FIRST MEN** is of additional interest for being scripted by Nigel Kneale—who wrote the world-famous **QUATERMASS** teleplays and their best Hammer adaptations, **ENEMY FROM SPACE** (aka **QUATERMASS 2**, 1957)



MYSTERIOUS ISLAND:
*Ray Harryhausen presents
a series of production
sketches to producer
Charles H. Schneer.*



and **FIVE MILLION YEARS TO EARTH** (aka **QUATERMASS AND THE PIT**, 1967); it was also the first three-dimensionally animated feature to be photographed in an anamorphic process, namely Panavision (unfortunately, the cassette is pan-and-scanned), and was among the first 35mm films to be blown-up to 70mm for limited engagements.

An earlier example of Harryhausen's craft has turned up, without fanfare, on a Star Classics budget cassette called **LITTLE MISS MUFFET**. This 30m cassette contains footage from Harryhausen's rare **MOTHER GOOSE STORIES** (1945), a homemade compendium of four 2-3m shorts ("Little Miss Muffet," "Old Mother Hubbard," "The Queen of Hearts" and "Humpty Dumpty") which constituted his first independent work. The Star Classics tape contains "Little Miss Muffet," as well as the compendium's introductory "Mother Goose" footage, indicating that a complete print was available to Star Classics but not released as such. Instead, **LITTLE MISS MUFFET** is filled out with anonymous cartoons. The print of "Muffet" is fairly clear and unscratched, but the cassette itself suffers from typically erratic tracking. To further confuse matters, Star Classics also offers cassettes bearing the titles **OLD MOTHER HUBBARD** and **HUMPTY DUMPTY**, but neither of these contains Harryhausen's work!

OF FRITZ AND 'PHIBS

Sinister Cinema has some notable recent releases, including Fritz Lang's Mephistophelean fantasy **LILLIOM** (1934, in French, no subtitles), available for the first time in its original 120m length [the 1935 US release ran 85m]; **THE AMPHIBIAN MAN** (1962), a curious, extremely rare, Soviet fantasy about a man whose turtleneck sweater conceals a set of shark gills; and the highly recommended **PHANTOM OF SOHO** (1963), a deliriously lurid entry in the German series of Edgar Wallace & Son adaptations, Sinister's version being the never-before-seen 97m cut, which includes an extra 4m of dialogue, atmosphere and topless dancers.

Incidentally, the Watchdog has been informed that all copies of Sinister Cinema's version of Bava's **BLACK SUNDAY** (1960), *do* contain all of the violence previously seen in AIP's theatrical version. The Watchdog based his previously published litany of cuts on a pre-release copy of the UK cassette, which Sinister used as its print source.

SEASICKNESS

Lightning Video's **THE SEA SERPENT**, directed by "Gregory Greens," is actually *La serpiente de mar* (1985), the most recent offering from Amando de Ossorio, of **THE BLIND DEAD** fame. Under the pseudonym "Gordon D. Osmond,"

THE GOLDEN VOYAGE OF SINBAD: John Phillip Law as Harryhausen's sea-faring hero.



BLOOD AND BLACK LACE: Scenes from Mario Bava's classic giallo appear in Pedro Almodovar's *MATADOR*.

de Ossorio also scripted this silly concoction, in which all the Spanish actors are badly dubbed with American accents, while American star Timothy Bottoms (also dubbed) plays the role of "Pedro." The ubiquitous Jack Taylor appears long enough to provide the film with its best scene; Ray Milland appears in what was likely his cinematic swan song (a trooper to the end, he dubbed his own voice); and noted Spanish horror director Leon Klimovsky (*THE WEREWOLF VS. THE VAMPIRE*

WOMAN, THE PEOPLE WHO OWN THE DARK, etc.) contributes a cameo as "Dr. Moore."

THE REAL PEDRO

By the time you read this, Cinevista Video will have released Pedro Almodovar's *MATADOR* (1986), definitely one of the must-see films of this year. Almodovar's *WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN* (1988) is still

breaking attendance records on the art house circuit, and its success prompted Cinevista to introduce the rest of the Almodovar catalogue (ie., **DARK HABITS**, **LAW OF DESIRE**, etc.) to the States. **MATADOR**, the story of the death-obsessed romance between a once-gored matador and a glamorous murderess, begins unforgettably with the matador hero masturbating while watching the most violent scenes from Mario Bava's **BLOOD AND BLACK LACE** (1964) and Jess Franco's **BLOODY MOON** (1980) on television! (And I thought this column was the only point on the map where the work of these two directors converged!)

While telling its involuted story of cinephilia, murder, psychic voyeurism and sexual suicide, **MATADOR** makes additional references to the works of both Bava and Franco, going so far as to *recreate* the famous bathtub murder from **BLOOD AND BLACK LACE**! Cinevista has tentative plans for a late summer video release, perhaps on their own label.

Homages to the great directors of the Italian Golden Age don't stop with **MATADOR**. Virgin Vision's **THE PASSION OF BEATRICE** (1987), directed by Bertrand Tavernier (**DEATH WATCH**), begins with the unexpected dedication "To my friend,

Riccardo Freda." This tale of medieval madness and eroticism features a witch-burning doused by Satanic rain (*à la* **BLACK SUNDAY**), dark religious imagery that exceeds anything in Madonna's "Like a Prayer" video, and second-unit direction by *Maestro* Freda himself. It's his first work to be seen in this country since Wizard Video's **FEAR** [*L'Ossessione che uccide*, 1980].

Comments

The original headlining item of this column, "Opera—What the Censor Saw," has been deleted so that its information could be incorporated into "The Butchering of Dario Argento" in Chapter 11.

A mail-order company called 1/2" Heaven is now offering THE RAY HARRYHAUSEN COLLECTION, a 53m compilation tape which includes the complete "Mother Goose Stories," as well as Harryhausen's post-war fairy tale shorts "Hansel and Gretel," "Little Red Riding Hood," "Rapunzel" and "The Story of King Midas." The collection sells for \$19.95 plus \$3.00 postage, and can be ordered by phone or FAX. (See Addresses for more information.)

Dial "W" for WALLACE!

22

The West German "Krimis"

November/December, 1989



Twelve bloodstains explode across the screen to the tune of twelve gunshots. Surfacing through the gore are twelve letters: E-D-G-A-R W-A-L-L-A-C-E. Some of the most stylish and atmospheric horror films ever produced in West Germany feature this portentous byline. Less than thirty years after his death, Edgar Wallace's trademark credit was deleted from most prints distributed in his native language—as an irrelevance. Once considered the most famous author of the 20th Century, this Demon Writer of Fleet Street—whose lurid screen adaptations are credited by Dario Argento with helping to inspire his own cinematic acts of murder—is now all but forgotten.

According to Margaret Lane's long-out-of-print *EDGAR WALLACE: THE BIOGRAPHY OF A PHENOMENON* (1939), Wallace knew that his writing contained no lasting literary merit, yet he was determined that the world would remember him as unique. Born in 1875, he didn't discover his true calling until his thirties, when he decided to write fiction suitable to his times. "I am going to give [my readers]

crime and blood and three murders to the chapter," he decided, adding, "such is the insanity of the age that I do not doubt for one moment the success of my venture."

Within a period of twenty-five years (1905-1930), Wallace wrote 175 novels, 17 plays, and hundreds of short stories on the subject of bloody murder; he typically took nine days to dictate a novel, but once managed to produce a book over a weekend in Switzerland! A man who loved the ponies, Wallace died in 1932 (at age 57), leaving his estate several hundred thousand dollars in debt—all of it quickly recouped via royalties, as Wallace's gambling habits died with him. His final writing project, which he'd hoped to direct as a feature for RKO, was completed by other hands and became *KING KONG* (1933).

"For some extraordinary reason," EW wrote to a friend in 1927, "there is a Wallace vogue in Germany." He travelled frequently to Berlin in later life, to sign books and lure attention to German productions of his plays. Wallace's fictional universe of colorful crooks, dapper detectives and lurking ladies coincided well with the

increasingly corrupt atmosphere of pre-Nazi Germany itself, a subject also under exploration at the time by the greatest of Germany's native directors, Fritz Lang. While Lang's **DR. MABUSE—THE GAMBLER** [*Dr. Mabuse, der Spieler*, 1922] and **SPIES** [*Spione*, 1928] reflected the decadence of the national character, Wallace's books and films were embraced as a reassurance by the Germans: they indicated that the English-speaking world was teetering on the edge of its own moral abyss.

Though two Wallace adaptations were filmed in Germany in the early 1930s—Mac Fric and Karel Lemac's *Der Zinker* ("The Squeaker," 1931) and E.W. Ema's *Der Doppelgänger* ("The Double," 1933)—the seizure of the national cinema by Hitler's propaganda minister, Joseph Goebbels, kept EW off German screens throughout WWII. After the war, the western half of the newly-divided German film industry recovered rapidly and, such was the country's newly-liberated appetite for purely escapist entertainment that, as Ephraim Katz writes, "the screens [were filled] with a greater proportion of trash than anywhere else in the world."

Prior to the Wallace vogue in West Germany, more than 100 Wallace films were produced in Great Britain (1925-65)—and several of the earliest were directed, or featured performances by Wallace himself! Some of these quota quickies have attained venerable (if not classic) status, but they are basically straightforward mysteries enlivened by brief flourishes of Grand Guignol. [It should be noted



that Sinister Cinema offers several of these EW antiquities—**MYSTERY LINER** (1934), **THE SQUEAKER** (1937), **THE SECRET FOUR** (1939) **THE GREEN ARCHER** (a 1940 serial), **THE HUMAN MONSTER** (1940, with Bela Lugosi), and the original 84m British version of **CHAMBER OF HORRORS** (1940)—in addition to some of the West German releases listed here.]

Germany—thanks to such early offerings as Robert Wiene's **THE CABINET OF DR. CALIGARI** [*Das Kabinett des Dr. Caligari*, 1919] and F.W. Murnau's **NOSFERATU** (1922)—is commonly acknowledged as the

EDGAR WALLACE:
An atmospheric portrait of the millionaire master of the penny dreadful.

**THE WALLACE
FAMILY:**

Edgar in a rare moment of relaxation with his children Penelope, Bryan Edgar, and Patricia.



birthplace of the horror film, and the Wallaces became the most successful series of horror films in the country's history. Arriving during the genre's lull in the late '50s, the Wallaces—beginning with Harald Reinl's **THE FELLOWSHIP OF THE FROG** [*Der Frosch mit der Maske*, "The Masked Frog," 1959]—inconspicuously took the genre on a quantum leap from supernatural to *physical* horror. Transylvania and the Carpathians being too familiar to disorient German audiences, the Wallaces offered an equally foreboding, fog-laden, imaginary England, where the borders of London and Soho illogically blurred; more importantly, they also replaced monsters from the subconscious with monstrous denizens of the underworld, bloodsucking fantasy with

realistic bloodletting. It is no coincidence that the most gruesome British feature from this period—Arthur Crabtree's **HORRORS OF THE BLACK MUSEUM** (1959)—seems to have been derived not only from Wallace's ideas, but from the persona of the man himself.

Consequently, this series is, in many ways, a neglected (not quite missing) link in the evolution of the modern horror film; these films provided particular inspiration to Mario Bava and Dario Argento, who used them as the starting point of the *giallo*. Just as Italian audiences embraced Bava's colorful reconception of the mystery genre with this colorful nickname (a reference to the yellow jackets of Italian paperback mysteries), West German audiences called their Wallace

films "*krimis*," after the *taschenkrimis* (pocket crime novels) which reprinted EW's fiction. Though Bava's films **EVIL EYE** [*La ragazza che sapeva troppo*, "The Girl Who Knew Too Much," 1962] and **BLOOD AND BLACK LACE** [*Sei donne per l'assassino*, "Six Women for the Murderer," 1964] supplied the blueprint for the *gialli*, they would have been conspicuously different pictures without the example set by the *krimis*. The hallucinatory power of **BLOOD AND BLACK LACE**, in particular, was greatly influenced by its patrimony as an Italian/German co-production. Tailored in part to suit Teutonic tastes, the film's ultra vivid, strobe-lit netherworld of violent criminals, decadent beauties, slimy red herrings and bat-out-of-hell sportscars shows that Bava had studied the *krimis* well. (And it wasn't all borrowing; it took Bava to show the Germans how color photography could enhance the theretofore chiaroscuro world of Edgar Wallace.) As we will see, the influence of the *krimis* on Dario Argento was even more obvious.

The Wallace-*krimis* were mostly produced by Rialto Film, a *produktionhaus* figureheaded by Horst Wendlandt and Preben Philipsen. Of their 32 EW adaptations, 14 were directed by Alfred Vohrer, one of the most audacious (and unsung) of horror stylists. Born in 1918, Vohrer inherited the *krimis* when Harald Reinl—Rialto's star director—was lured away to helm Artur Brauner's "Dr. Mabuse" sequels for CCC (Central Cinema Company). Whereas Reinl used the *krimis* as a means

of exploring his obsession with Fritz Lang, Vohrer quickly asserted his own flamboyant identity and made the series his own.

Rialto's success with Wallace was quickly challenged by Kurt Ullrich, an independent producer who released his own EW adaptation, **THE AVENGER** [*Der Rächer*, "The Executioner," 1960]. When Rialto threatened legal action, Ullrich stepped aside and Rialto put his best actors—including Klaus Kinski and Siegfried Schürenberg—under contract. Rialto's major competitor, CCC, also produced a single EW adaptation—**THE CURSE OF THE YELLOW SNAKE** (1963)—before taking a wilier approach to undermining Rialto's Wallace monopoly. They acquired the screen rights to the imitative mystery novels of EW's son, Bryan Edgar Wallace.

Born one year before the publication of **THE FOUR JUST MEN** (his father's first novel), Bryan Edgar Wallace apprenticed at British Lion as a film cutter on EW's silent films and became an editor with **THE CALENDAR** (1931, starring Nigel Bruce). He later shifted to screenwriting with William K. Howard's film of **THE SQUEAKER** (1937), and initiated a series of novels "inspired by the writings of Edgar Wallace." Upon tasting success with CCC's adaptations of his works, BEW relocated to West Germany and supplied Brauner with several original screenplays, the first of which (**SCOTLAND YARD VS. DR. MABUSE**) wedded the theretofore separate worlds of Wallace and Fritz Lang.

The following list is not definitive, but rather a guide to the handful of Wallace-*krimis* presently available on video (or in current TV syndication) in the United States.

THE AVENGER

[*Der Rächer*, "The Executioner," 1960] Dir: Karl Anton. Ullrich; based on the 1925 novel, *THE HAIRY ARM*. Available from Sinister Cinema.

When an actress storms off her movie set in a huff, a beautiful extra is elevated to the lead role, only to find herself tormented by a perverse admirer. (Shades of **TERROR AT THE OPERA!**) Agent Michael Brixan (Heinz Drache, a likeable hero) intervenes while investigating the decapitation of the extra's uncle, the 12th victim of a criminal known as "The Executioner." Some of the other harrowing touches are a terrifying murder machine—shown only in silhouette—called "the Widow," and "Bhag" (Al Hoosman), a hairy, towering, African monster who tries to abduct our screaming heroine from her bedroom window, marking him as a remote ancestor of EW's later "Kong" concept; in the novel, Bhag is an actual orangutan. Another character—a neurotic screenwriter who yearns to direct—marked the first of more than 15 appearances in the *krimis* by Klaus Kinski. Although he refers to them in his autobiography *ALL I NEED IS LOVE* as "crappy films," the *krimis* provided Kinski's main bread-and-butter in the Sixties and granted him the exposure necessary to insure his stardom.

This film displays such a confident sense of the macabre (and none of Rialto's often ill-translating comedy relief), it's a pity that producer Kurt Ullrich never launched his own series. It was also an object of controversy when released to TV in the early 1960s, and most prints fell victim to local broadcast-standards executioners. While most of the mayhem seems intact, Sinister Cinema's tape is missing Kinski's death-by-decapitation, though it's mentioned in the dialogue.

THE STRANGE COUNTESS

[*Die Seltsame Gräfin*, 1961] Dir: Josef von Baky. Rialto; based on EW's 1925 novel, *THE SINS OF THE MOTHER*. Available from Sinister Cinema.

Lil Dagover—the first great female star of the German *kinefantastische*, alumnus of the great early works of Lang and Wiene—plays the title role in this exceptionally brisk entry. When a young woman (Brigitte Grothum) accepts a position as secretary to the reclusive philanthropist, Countess Morlan, a number of attempts are made on her life. The dashing Michael Dawn (Joachim Fuchsberger) succeeds in rescuing her on each occasion, but can he also save her from imprisonment with her long, lost mother in the Countess' subterranean asylum? Again, Klaus Kinski dominates the proceedings as an escaped lunatic who terrorizes Grothum by car bombs, poisoned chocolate, and by telephone ("This is the last peaceful night you will know on this earth..."). The main titles are badly mistranslated; cameraman Richard



**THE STRANGE
COUNTESS:**

*Klaus Kinski as the crank
caller.*

Angst (not as creative here as he would become in later entries like **THE PHANTOM OF SOHO**) is credited with set design. Very good image quality on this 35mm transfer, with a slight black border evident at the top. Director von Baky previously filmed **THE ADVENTURES OF BARON MUNCHAUSEN** (1943).

THE DEAD EYES OF LONDON

[Die Toten Augen von London, 1961] Dir: Alfred Vohrer. Rialto; based on EW's 1926 novel, THE DARK EYES OF LONDON. Previously filmed as THE HUMAN MONSTER (GB: THE DARK EYES OF LONDON, 1940). Available from Sinister Cinema.

The most famous of the *krimis*, this film investigates the serial

drownings of wealthy men, all of whom have signed recent insurance policies with the same company, and have been found with scraps of braille writing in their pockets. Inspector Larry Holt of Scotland Yard (Joachim Fuchsberger, the most reliable actor among the Wallace heroes) investigates, meeting along the way a gallery of memorable grotesques: Fleabite Fred (Harry Wüstenhagen), a scurrilous black-mailer sadistically slain in an open elevator shaft; Reverend Dearborn (Dieter Borsche), a creepy priest who runs a house for the blind; and the unforgettable Blind Jack (Ady Berber), a subhuman strangler whose Tor Johnson-like head and physique, zombie



THE DEAD EYES OF LONDON: Karin Baal, one of the recurring Wallace heroines.

eyes, and werewolf arms have made him the most famous of Wallace monsters.

At the helm of his first *krimi*, Vohrer's direction is remarkably inventive and assured. A number of clever, rhyming images are employed to reinforce the central, horrific image of Blind Jack's dead, white eyes: the two glaring, white headlights that chase Fleabite Fred through the London fog; a cat-shaped security device in a criminal lair signals its warnings with flashing white eyes; a desktop skull (with hollow sockets) that dispenses cigarettes; furthermore, a number of shots

involve views through keyholes, two-way mirrors, dark glasses, contact lenses, and segues are appropriately made by means of an old-fashioned "irising" camera lens. Some (not all) of the murders involve injuries to the eye, including one incident in which a major character is unexpectedly shot through the eye while peering through a peephole (another scene recreated—and improved upon—in **TERROR AT THE OPERA**)! Another scene—in which a voice resonating from within an empty, blindingly white apartment is traced to a fiendishly solitary tape recorder—inspired a scene in Mario

Bava's **EVIL EYE**. For the film's most astounding shot, Vohrer and cameraman Karl Löb take the camera *inside* the mouth of a man using a water-pik (!)—just seconds before he is strangled by Blind Jack.

Filmed in Hamburg (with the Elbe standing-in for the Thames), the atmosphere is thick with a special brand of otherworldly, nocturnal seediness that makes **DEAD EYES**—like most German exploitation fare—perhaps best viewed at 4:00 in the morning, in a melancholy mood.

Sinister Cinema's tape retains the film's original 1:85 picture ratio (ie., thin black borders are visible above and below the frame).

THE SECRET OF THE BLACK TRUNK

[*Das Geheimnis der Schwarzen Koffer*, 1962] Dir: Werner Klingler. CCC; based on Bryan Edgar Wallace's novel *DEATH PACKS A SUITCASE*. Available from Sinister Cinema.

At Bishop's Hotel in Soho, departing guests find their bags mysteriously packed, then "check-out" for good, courtesy of a knife-hurling assassin. Inspector Finch (Joachim Hansen) investigates, flanked by his tourist cousin Hector, an Eddi Arent-type whose hobby of recording sounds is a nuisance until it finally saves the day. This was the first of CCC's Bryan Edgar Wallace films and, perhaps because of BEW's background as a film



THE DEAD EYES OF LONDON: Ady Berber as the murderous throwback, Blind Jack.

EDDI ARENT: The buffoonish "comic relief" of numerous Wallace-krimis who, more often than not, also managed to save the day.

editor and screenwriter, the films based on his work tended to be livelier than Rialto's EW *krimis*; they are faster-paced and more lurid but, alas, they also have far less character. This film suffers from lethargic casting, but benefits enormously from the cinematography of the appropriately-named Richard Angst—to see the gleaming, murderous daggers on display here is like seeing the progenitive gleam in young Dario Argento's eye. Director



Klingler (whose next assignment was the remake of Lang's **THE TESTAMENT OF DR. MABUSE/TERROR OF THE MAD DOCTOR** [*Das Testament des Dr. Mabuse*, 1962], also available from Sinister) fumbles the ball only once, during a mid-film excursion to FBI Headquarters in the United States; there's a portrait of JFK on the wall, despite the fact that London appears stuck in the 1920s, when Edgar Wallace was the toast of Picadilly Square. In 1970, Jess Franco remade this film for CCC as *Der Tödesracher von Soho* ("The Soho Executioner"). The image quality of this 16mm transfer is occasionally overdark, the fault of the source print; this film was never theatrically distributed in America.

THE DOOR WITH 7 LOCKS

[*Die Tür mit den Sieben Schlüsseln*, 1962] Dir: Alfred Vohrer. Rialto; based on EW's 1926 novel. Previously filmed as **CHAMBER OF HORRORS** (1940). Available from Sinister Cinema.

Director Alfred Vohrer and cinematographer Karl Löb reteamed for this surprisingly faithful adaptation of one of Wallace's best-known works. Scotland Yard's Inspector Dick Martin (Heinz Drache) discovers that a series of murders are connected by the keys worn around the necks of each of the victims. If the revelation of what's behind the murders (and the mysterious multi-locked door) is inconsequential, one has to admit that the McGuffin itself is superbly enticing, and that getting to it is good, clean, murderous fun. Most of Rialto's repertory players are here: Ady Berber is Giacco, the man-mountain recipient

of a gorilla's pituitary gland; Werner Peters is the masochistic husband of icy dominatrix Gisela Uhlen, listening to classical music in a chair with high heels on its four legs(!); Eddi Arent is Inspector Holmes who, unlike his namesake, labors over deductions of the obvious; and Klaus Kinski briefly appears as an ill-fated neurotic. The film's sense of humor is best evidenced in Drache's brilliantly redundant elevator ride with romantic lead Sabina Sesselman. Excellent picture quality, though the 1.85:1 main title credits—in the original German!—look a bit decapitated.

THE SQUEAKER

[*Der Zinker*, "The Biter," 1963] Dir: Alfred Vohrer. Rialto; based on EW's 1927 novel, *THE SQUEALER*. Previously filmed in 1930, 1931, and 1937. Available from Sinister Cinema.

After *THE DOOR WITH 7 LOCKS*, Alfred Vohrer and cameraman Karl Löb collaborated on this film, which fell victim to some bewildering translation mishaps. Based on Wallace's novel *THE SQUEALER*, *THE SQUEAKER* documents—at least in its English version—the reign of terror of a mysterious criminal known as... The Snake! Heinz Drache returns, this time as Inspector Bill Elford, to investigate The Snake's involvement in a series of jewel heists, which is only the surface of a baffling, multi-tiered plot. As usual, Klaus Kinski steals the film as Krishna, an animal care specialist shown kissing a voluminous python. It's kind of hard to tell them apart! This film continues Vohrer and Löb's audacious experimentalism

within the Wallace format; the camera watches Sigfried Schürenberg eat a carrot from *inside* his mouth, and we later see a man wash his hands from the perspective of the *drain*. These wild techniques reached their apotheosis in the *gialli* of Dario Argento, whose films have copped many of their best-loved notions and set-pieces from the Wallace films. This one is no exception; The Snake's venom-firing rod is a miniature version of the techno-murder contraption seen in *CREEPERS* [*Phenomena*, 1985] and, at one point, a character unpredictably cuts-off the film's *soundtrack* by turning off his radio (as Argento did years later with a stereo turntable in *TENEBRAE*). Sinister's transfer is derived from a darkish 16mm TV print, which was pre-cropped from the film's original Ultrascopes (2.70:1) aspect ratio; the cropped image may be oversized and awkwardly composed, but it's the only way you'll see this historically seminal title in English, as it was never released to theaters in the US.

THE PHANTOM OF SOHO

[*Das Phantom von Soho*, 1963] Dir: Franz Josef Gottlieb. CCC; based on Bryan Edgar Wallace's novel, *MURDER BY PROXY*. Available from Sinister Cinema.

Clarinda Smith (Barbara Rutting)—the celebrated author of such mysteries as *THE SPIDER'S GOLDEN WEB*—uses her recent engagement to the head of Scotland Yard to observe their investigation of a tantalizing new case. Habitues of the Zanzibar Club have been found stabbed to death, their bodies showered with money and

THE PHANTOM OF SOHO: Dieter Borsche confronts the titular terror.



expensive trinkets. The Phantom, seen mostly in wonderful POV shots, is a skull-masked figure in a cloak, who dazzles his victims with a pair of sparkling golden gloves. Without giving away the Phantom's identity, I'll simply note that the denouement is owed a great deal by Argento's *TENEBRAE* (1982).

This was the first of six *krimis* made in a two year period (1963-65) by Gottlieb, a director whose abilities eclipsed even the considerable talents of Vohrer. While sharing some of Reinl's classical reserve and restraint, Gottlieb was also capable of dealing the occasional Vohreresque wild card

of horror. Working here with cameraman Richard Angst, Gottlieb sends his audience on a ferocious roller-coaster ride through Soho's red light district, disorienting us with cart-wheeling cameras, sleazy delirium, and shuddery glimpses of weird, half-hidden, half-human faces haunting the dark edges of a strobing, neon jungle. This is one unforgettable-looking film.

Sinister Cinema's tape contains the film's full 1:85 screen ratio, not to mention three complete, unedited striptease performances not contained in the film's original American release prints. Bryan Edgar Wallace himself appears onscreen during his screen

credit, stepping out of the London fog to take a salutary puff of his cigar.

THE CURSE OF THE YELLOW SNAKE

[*Der Fluch der Gelben Schlange*, 1963] Dir: Franz Josef Gottlieb. CCC; based on Edgar Wallace's 1926 novel, *THE YELLOW SNAKE*. Available from Video Images.

Millionaire Clifford Linn (Joachim Fuchsberger) is forced into combat against his half-caste brother, Fing Tsu (Pinkas Braun), who seeks to steal from him "the Yellow Snake," an ancient artifact which, according to legend, guarantees victory in war to whomever possesses it on November 17, the Chinese "Day of the Dragon." This storyline is only the major facet of an extraordinarily complex, yet rewarding film, which also features a terrorist gang called The Fighting Hands; a subplot about a businessman whose debts imprison his daughters and eventually lead him to an act of murder (superbly acted by Werner Peters); and the most believably rendered romance of any Wallace film.

With this entry, director Gottlieb proves himself not only capable of providing an exciting, lively atmosphere, but also manages several scenes of surprising poignancy (not something these films are known for!), as when the heroine's spinster sister is murdered while sneaking a peek at herself in her little sister's wedding gown. Even the tasteless aspects of the story—its Yellow Peril racism (every Oriental is sight is an agent of evil, while a half-caste leads them) and Victorian sexism (one character refers to women as

"figures in a bank account, to be transferred and manipulated at will")—work to thicken the plot. Even Eddi Arent's dialogue is occasionally sage: "The world would be a prison if impudence was a crime, my friend."

Beautifully photographed and scored with mysterious, *avant-garde* beeps and boops; neither contribution is credited on US prints, but these are the respective work of Siegfried Held and Oskar Sala. Fuchsberger is credited as "Joachim Berger."

THE BLACK ABBOT

[*Der Schwarze Abt*, 1963] Dir: Franz Josef Gottlieb. Rialto; based on EW's 1926 novel. Available from Sinister Cinema.

When Mr. Smooth (delightful name!) is murdered by a black-cloaked figure in Lord Chelford's abbey, Inspector Puddler traces the crime's roots to a family legend of hidden treasure. This was the first of only two Rialto productions directed by Gottlieb, the last being *THE CURSE OF THE HIDDEN VAULT* [*Die Gruft mit dem Rtselschloss*, 1964]; he and gifted cameraman Richard Angst did most of their work for CCC's Bryan Edgar Wallace series. Though an outstanding *krimi* stylist, *THE BLACK ABBOT* isn't one of his better efforts; it's weighed-down by excessive dialogue, and suffers from the experimental role-swapping of traditional hero Joachim Fuchsberger (here a suspect) and traditional suspect Charles Regnier (as Inspector Puddler, whose charisma is flatter than his feet). Rialto's Wallace repertory players—Klaus Kinski (as Thomas the menacing butler), Werner

THE BLACK ABBOT:
Werner Peters has good reason to assume that the butler (Klaus Kinski) did it.



Peters (as Jilder the solicitous solicitor), and Eddi Arent (as Puddler's foolish cohort)—are in much finer fettle. For some reason, the film's dubbed sound is slightly out-of-sync for the first 25 minutes, making it impossible to figure out who's saying what. Transferred from a 16mm source; this film was never theatrically released in America.

THE STRANGLER OF BLACKMOOR CASTLE

[*Der Wurger von Schloss Blackmoor*, 1963]
Dir: Harald Reinl. CCC; an original screenplay by Bryan Edgar Wallace. Available from Sinister Cinema.

Lucius Smith—about to be knighted for a life of service to the throne—is warned by a hooded intruder to return the diamonds he stole from a murdered man many years ago, or never live to kneel before the

Queen. Meanwhile, the bodies of peripheral characters are found dead with the letter "M" (Reinl's predictable homage to Lang) carved into their foreheads, the victims of a nine-fingered strangler.

A rather low-key film, despite a procession of horrific highlights—there is a decapitation-by-train, Karin Dor's lovely eyes are threatened with diamond drills, and severed heads come by parcel post. Reinl's visual style—at its best in garish pictures like **BLOOD DEMON** aka **THE TORTURE CHAMBER OF DR. SADISM** [*Die Schlangengrube und das Pendel*, "The Snake Pit and the Pendulum," 1967]—is too subtle to suit such basic material, but this delicacy actually comes to the rescue of the film's *de rigueur* comedy spots. Oskar Sala contributes one of the most bizarre scores of the entire Wallace cycle: we hear

stabbing horns, stalking bass-strings, electronic simulations of chilled spines, even a tango which sounds as if it were played by a band of ants! Some striking photography, too, courtesy of Ernst W. Kalinke, who later shot Rialto's **THE CREATURE WITH THE BLUE HAND** [*Die Blaue Hand*, 1967].

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By this point in time, the EW renaissance may have become too much of a good thing. In 1963, an unbelievable 17 Wallace films appeared on West German screens! They were becoming indistinguishable. CCC continued to produce adaptations of Bryan Edgar Wallace's writings until Artur Brauner finally called it a day with **THE MONSTER OF LONDON CITY** [*Das Ungeheuer von London City*, 1964; also available from Sinister Cinema].

Meanwhile, Rialto Film sought to distinguish their own series by taking a different turn—a turn towards color.

• • •

The *krimis* were immensely profitable, and series regulars Joachim Fuchsberger and Karin Dor became so popular with European audiences that they were even sought for lead roles in Don Sharp's English-language film **THE FACE OF FU MANCHU** (1965). Oddly enough, it was their first color film.

Rialto Film waited many years before producing their *krimis* in color, believing that B&W photography was



an essential component of their atmosphere. It took the release of Mario Bava's flamboyantly frightening *Blütige Seide* ("Bloody Murder")—as **BLOOD AND BLACK LACE** was known in Germany—to show Alfred Vohrer and his cameraman Karl Löb what they had been missing.

Color did not catch up with the Wallace *krimis* until the 34th (!) adaptation—Vohrer's **THE HUNCHBACK OF SOHO** (*Der Bücklige von Soho*, 1966, not available on video); that is, if one doesn't count a certain minor British/West German co-production—but, being Watchdogs and therefore perfectionists, we must. Vohrer's films blossomed with the addition of color,

THE STRANGLER OF BLACKMOOR CASTLE: Karin Dor at the mercy of a masked avenger.

becoming more aggressively garish and eccentric, but it soon became evident that the series simply wasn't being supported by young, psychedelized audiences. Thus came the aberrations—the mod Wallace, the sexy Wallace, the trippy Wallace, even the hardcore Wallace. Like the Edgar Allan Poe series produced concurrently by American International Pictures in the United States, Rialto's EW adaptations became looser and looser until Wallace's own titles were no longer necessary and, finally, the Wallace name itself became meaningless.

What the series became may surprise you.

CIRCUS OF FEAR

[*Das Ratsel des Silbernen Dreiecks*, "The Puzzle of the Silver Triangles," 1965] Dir: John Moxey (UK), Werner Jacobs (Germany). Circus/Warner-Pathe; based on EW's 1928 novel, *AGAIN THE THREE JUST MEN*. Available from Saturn Video.

Christopher Lee (who previously starred in Rialto's early Wallace-krimis, *THE PUZZLE OF THE RED ORCHID* and *THE DEVIL'S DAFFODIL*, both 1961) plays a circus lion tamer, tormented by a dwarf who threatens to expose his identity as a fugitive accused, albeit wrongfully, of murder. Lee's famous face is concealed beneath a black hood for nearly all his screen time in this whodunit, only one of many reasons for its relative dullness.

This Harry Alan Towers production was the first EW adaptation filmed in color, and qualifies for inclusion here as it was shot simultaneously in English and German by

different directors. Its status as a British co-production enabled it to escape legal objections from Rialto and, understandably, only the English version was exported. The two versions are said to be all but identical, yet the latter version qualifies as a *krimi* particularly on the strength of supporting performances by Wallace regulars Heinz Drache, Klaus Kinski and Eddi Arent. A third version of the picture also exists—*PSYCHO CIRCUS*, the truncated, US theatrical edition, which was released in B&W and shortened (from 89) to 65m! This videocassette restores the film to its original, full-length, color version.

THE CREATURE WITH THE BLUE HAND

[*Die Blaue Hand*, 1967] Dir: Alfred Vohrer. Rialto; based on EW's 1923 novel, *BLUE HAND*. Available from several unauthorized video companies (according to Independent International's Sam Sherman), and in TV syndication via Orion.

David Emerson (Klaus Kinski), institutionalized for a murder he didn't commit, escapes Dr. Mangrove's Asylum and returns to the mansion of his twin brother, Sir Richard (also Kinski), to clear his name. David's prodigal return coincides with a series of slayings by The Blue Hand, a one-eyed, hooded intruder, so named for the murderous, medieval, razor-clawed gauntlet he wears. Scotland Yard sends in Inspector Crane (Harald Leipnitz, the least charismatic of the Wallace leads) and Sir John (the head of the department, played with pleasing

pomposity by Siegfried Schürenberg, who played the role intermittently since 1962, becoming a series regular with **RETURN OF THE SQUEAKER** [*Neues vom Hexer*, 1965]).

Of the *krimis* readily available to the home viewer, **BLUE HAND** is perhaps the most overtly horrific, an exciting melange of mystery, melodrama and the macabre. Among the highlights are a tour of Herr Mangrove's inmates (a monster, an infanticidal mother—and a compulsive stripper!); a secret room full of “murdered” mannikins; a strangulation by boa constrictor; and the many appearances of the Blue Hand itself, which—like the Cat's talons in Paul Leni's silent classic **THE CAT AND THE CANARY** (1927)—makes Freddy Krueger's fingerblades pale by comparison. By the way, if the film's heroine (Diana Korner) looks familiar, you may be remembering her pseudonymous appearance (as “Ariana Gorini”) in **BLOOD AND BLACK LACE**; she played Nicole, the model who had a fatal rendezvous with a deadly spiked glove—not unlike the Blue Hand!

It premiered in America as New World Pictures' first release (on a double-bill with Eddie Romero's **BEAST OF THE YELLOW NIGHT**) in 1972, after Roger Corman edited the film from 87 to 79m. The cuts (which are sometimes even more extensive when TV stations squeeze it into 90m slots) mostly involved dialogue scenes intended to deepen characterization, enrich atmosphere, or add a touch of humor.

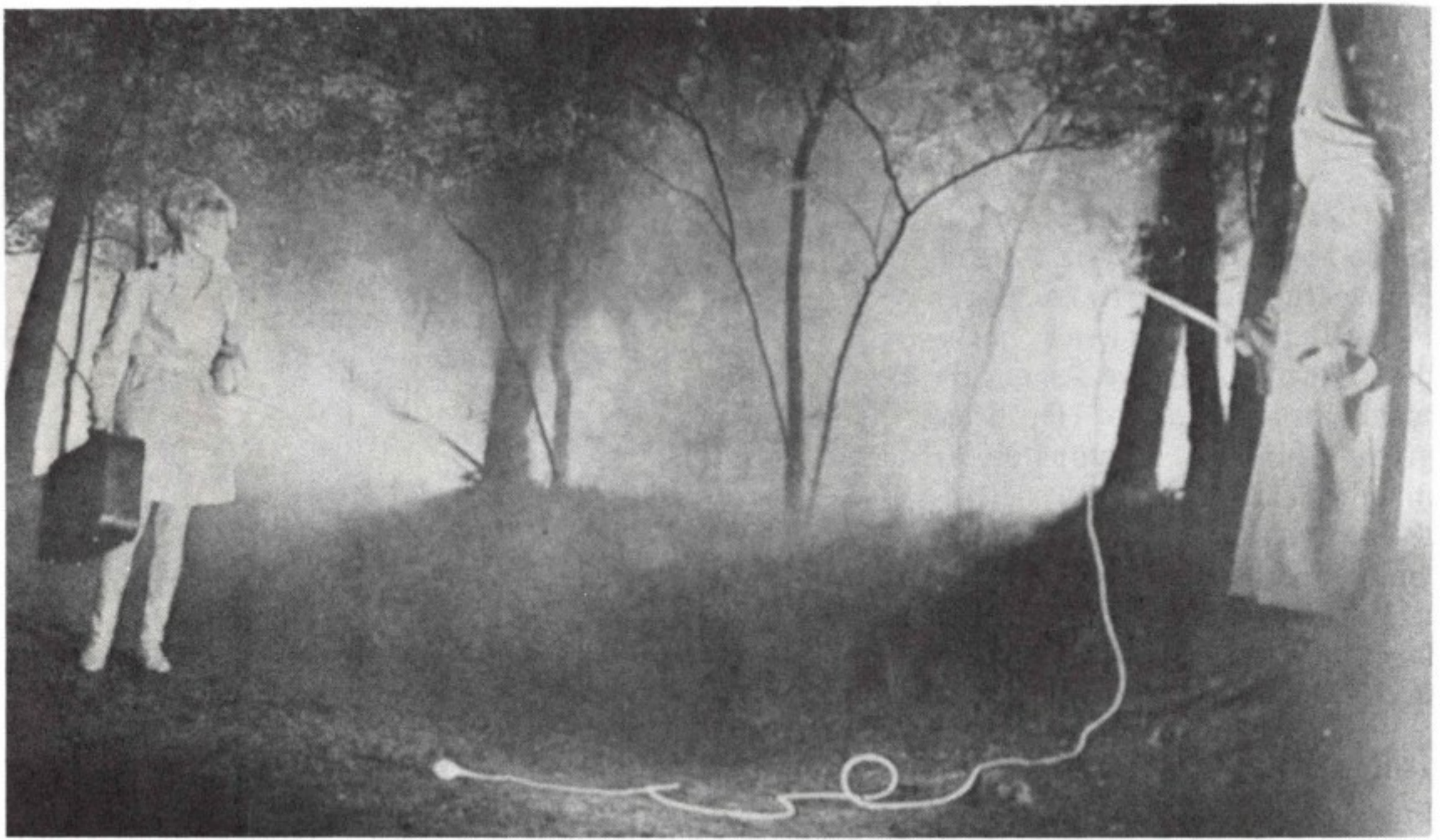


CREATURE WITH THE BLUE HAND:
The French poster art.

THE COLLEGE GIRL MURDERS

[*Der Monch mit der Peitsche*, “The Monk with a Whip,” 1967] Dir: Alfred Vohrer. Rialto; based on characters from EW's 1927 play, **THE TERROR**. Previously filmed in 1928, 1934, 1938, and 1965. Presently in TV syndication.

A corrupt toxicologist develops a prussic acid gas, which he delivers (with a Bible-shaped dispenser!) into criminal hands, which then proceed to snap his neck. A jailed prisoner is secretly sprung by a Mabuse-like “Mr. Big,” who pays him to gas college girls to death by night, and to be seen in his cell by day. The gum-chewing Inspector



THE COLLEGE GIRL MURDERS:
Gritt Böttcher confronts
the notorious "Monk with
a Whip."

Higgins (Joachim Fuchsberger) investigates with his inferior superior, Sir John (Siegfried Schürenberg), who tags along to ogle the student body and spew comic, half-digested "psychology."

A sequel to Harald Reinl's **THE SINISTER MONK** [*Der Unheimliche Monch*, 1965], which featured Harald Leipnitz as Higgins, this is the most sensuous of the *krimis*, and one of the series' most stunning accomplishments in color. Whereas Reinl's B&W film featured a monk cloaked in black, Vohrer's offers an astonishing, scarlet apparition in a pointed monastic hood, first seen stepping forth from the bluest fog this side of an AIP graveyard, while brandishing a luminous, white

whip! This must have been glorious on the big screen.

Actresses Uschi Glas and Ilse Pagé, who respectively appear as the film's heroine and Sir John's flirtatious secretary, became favorites of Vohrer and henceforth, virtual series regulars. [Pagé had previously been featured in small ingénue roles in Vohrer's **THE INN ON THE RIVER** and **THE DOOR WITH SEVEN LOCKS** (both '62).] Argentophiles may recognize the actor behind the character of Sgt. Hanfield; veteran German actor Rudolf Schundler later played the witchcraft expert in **SUSPIRIA**.

Beginning with this film, Vohrer innovated one of his most distinctive directorial signatures, placing the final

"Ende" card into the sets, making it visible to the characters themselves. Here, after solving the case, Higgins and Sir John see that it's "time to go already" when the obtrusive card floats to the front of an aquarium they're admiring.

THE HAND OF POWER aka THE ZOMBIE WALKS

[*Im Banne des Unheimlichen*, "In Thrall of the Sinister One," 1967] Dir: Alfred Vohrer. Rialto; suggested by EW's 1930 novel, *THE HAND OF POWER*. Forthcoming in TV syndication from Independent International

Joachim Fuchsberger returns as Inspector Higgins (or "Higgy," as Ilse Pagé greets him) to crack "The Case of the Laughing Corpse." The late Sir Oliver Ramsey appears to be terrorizing his survivors in the form of a macabre, skeletal zombie, who poisons his victims by scratching them with the deadly stinger of a scorpion-crested ring.

This entertaining film is noteworthy for several reasons: it was the first Rialto film to be shot at CCC Film Studio, the home of their former competition; it introduced Sir John's equally boorish—albeit more libidinous—successor, Sir Arthur (Hubert von Meyerinck, replacing the recently retired Siegfried Schürenberg); it compliments its zombie plot with a gravedigger named "Romero" (making it undoubtedly the earliest *NIGHT OF THE LIVING DEAD* homage on record!); it has absolutely *nothing* to do with the novel of the same name; and it shows Vohrer and Löb working deliberately against their usual stylistic grain, delivering a film shot in

subdued earthtones to compliment its central, monochromatic (and wonderful!) villain. Also fascinating is an addition to the "12 shots" intro (which, as in most of the import editions, we hear without seeing)—after the last shot, a debonair voice intones, "Good evening! This is *Edgar Wallace* speaking!" (Is it *really*?) A nice, if bewildering touch, the recording is repeated after the end credits, as a cordial farewell. The film also features a Shirley Bassey-style theme song, "Feel My Heartbeat," and for the first time, the dialogue betrays some budding insecurity about the relevance of the *krimis* to young audiences of the day. When Sir Arthur is heard to exclaim, "This Laughing Corpse is getting more press than the Beatles!," methinks he doth enthuse too much.



THE HAND OF POWER:
The German poster art.

WERE THEY MEN... OR MONSTERS...OR BOTH?



THE APE CREATURE
(aka *THE GORILLA GANG*): The American theatrical poster art.

THE APE CREATURE

[*Der Gorilla von Soho*, "The Gorilla of Soho," 1968] Dir: Alfred Vohrer. Rialto; based on EW's 1926 novel, *THE DARK EYES OF LONDON*. In TV syndication via Independent International.

The beginning of the end.

The drowned bodies of wealthy men are being found in the Thames, each with a broken doll—inscribed in Arabic—in his pocket. Inspector Perkins (Horst Tappert) traces these to a girls' reformatory, operated by sadistic nuns, which secretly harbors a badly disfigured man who dons a gorilla suit to commit murder.

In this movie—released to American theaters as *THE GORILLA GANG*—Vohrer remade his own *THE DEAD EYES OF LONDON*, reusing many original sets, while updating the *milieu* to view Wallace's London through Carnaby Street glasses. The attempt is sorely strained—Tappert's half-witted assistant is "Sergeant Pepper"—and Vohrer's lack of interest in the material is buoyed, however feebly, with a dose of prurience. During his investigation, Perkins finds Sir Arthur patronizing a speakeasy where nude prostitutes display themselves in a living "wax museum" (the Chief of Scotland Yard selects Number 2); a shapely victim wallows in a bubble-bath before being strangled; a lesbian cat-fight breaks out in a nunnery—all of it culminating in Vohrer's usually inspired "*Ende*" visual pun—which, this time, is shamelessly phallic! None of the murder scenes improve on those in the original, yet they do show that Vohrer learned much in the interim about audience manipulation.

There is one *great* shot: during the elevator murder, cinematographer Karl Löb tracks close behind the black-gloved hand that pushes the victim down the open shaft (Dario Argento and Luigi Kuveiller recreated this shot in *DEEP RED* [*Profondo rosso*, 1976]).

DOUBLE FACE

[*Das Gesicht im Dunkeln*, "A Face in the Dark," 1969] Dir: "Robert Hampton" (Riccardo Freda). Rialto/Colt/Megafilm; based on EW's 1925 novel, *THE FACE IN THE NIGHT*. Available from Unicorn Video.

Shortly after wealthy industrialist John Alexander (Klaus Kinski) discovers that his wife Helen (Margaret Lee) is leading a double life with a lesbian lover, she is killed when jealous hands place a bomb in her Jaguar. After the funeral, John's pensive mood (guilt? mourning?) is invaded by the appearance of an attractive blonde stranger who breaks into his house, shower and bed, enticing him deeper into a web of mystery and deception involving an LSD party in Soho, blackmail, and a lesbian porno film featuring a veiled woman who may or may not be the dead Helen.

This German/Italian co-production has a fascinating history. It was directed by Riccardo Freda—whose *I vampiri* ("The Vampires," US: *THE DEVIL'S COMMANDMENT*, 1957) and *L'Orribile segreto del Dr. Hichcock* (US: *THE HORRIBLE DR. HICCOCK*, 1961) were early pinnacles of the Italian horror film—and co-written by Lucio Fulci, under the shooting title *Operazione allucinate* ("Operation: Hallucinate")! It was released in France under the less intriguing title



DOUBLE FACE:
The German poster art.

Liz et Helen. Freda's original version of the film contained some mild, above-the-waist nudity, all of which was cut before it appeared in America. The film did poorly in Europe and abroad, the erotic spice failing to reignite the *krimi* cycle. Director Claude Sendron made a last ditch attempt to rescue the film in 1976, by adding hardcore footage of actress Alice Arno, a regular in Jess Franco films. The hardcore version appeared under the title *Chaleur a et Jouissance* ("Heat and Joy") in 1976.

The Unicorn Video version is the American TV version, once in syndication through Avco Embassy. The film doesn't make an *immediate* impression; a prior knowledge of earlier Freda films (particularly a familiarity with his obsessively recurring

"Margarethe" character) is necessary before **DOUBLE FACE** begins to yield its bounty of visual and thematic secrets. However, Kinski—with his boiled codfish eyes, pursed liver lips and brusquely cold manner, arrogantly cutting in and out of the shadows in his sharp trench coat—makes the perfect Wallace neurotic.

THE BIRD WITH THE CRYSTAL PLUMAGE

[*Das Geheimnis der Schwarzen Handschuhe*, "The Secret of the Black Glove," 1970] Dir: Dario Argento. CCC/Seda Spettacoli. Available from United Home Video and Image Entertainment.

I said there would be some surprises...

Obviously, Maestro Argento's directorial debut has only the most tenuous connection to the *krimis*, but a connection does exist. Because Argento is Italian, it's often assumed that his films have always shared his nationality; in fact, the major share of this film's backing was supplied by CCC. Phil Hardy's *THE ENCYCLOPEDIA OF HORROR MOVIES* reports that **BIRD** was based on a story by Bryan Edgar Wallace, but this is not true; it is actually an unauthorized filming of Frederic Brown's pulp novel *SCREAMING MIMI*. BEW is credited (with co-authoring the screenplay) only on West German prints and advertising, making it reasonable to assume that he either contributed the German dubbing dialogue, new plot elements conveyed within that dialogue, or that he simply loaned his name to the project to satisfy quota purposes.



BIRD was first released on laserdisc in Japan by Columbia Video; it's in English with Japanese subtitles, and is a more explicit, letterboxed version, containing the few seconds of footage—of the killer cutting the panties off of a victim—that were removed from the US version to win an R rating. (This footage can be seen in Vidmark Entertainment's unrated documentary **DARIO ARGENTO'S WORLD OF HORROR**.) Like most of Argento's Japanese disc releases, **BIRD** is now out of print. Image Entertainment's American laserdisc (also hard-to-find nowadays) features a more generous letterboxed frame, but is culled from a shortened domestic release print.

DER TÖDESRACHER VON SOHO

"The Soho Executioner," 1970] Dir: Jess Franco. CCC/Fenix; based on BEW's novel, *DEATH PACKS A SUITCASE*. Previously filmed in 1962. Available from Video Search of Miami.

A guest at the Hotel Bristol in Soho, in a desperate (and unexplained) hurry to leave, finds his bags mysteriously packed and rushes with them into the fog, where a masked, knife-wielding killer awaits him. When similar murders continue to occur in the district, Inspector Radford (Fred Williams) joins forces with a best-selling mystery novelist, a photographer with documentation of one of the slayings, and the attractive patient (Elisa Montes) of a doctor under suspicion to unmask the killer and reveal his plot.

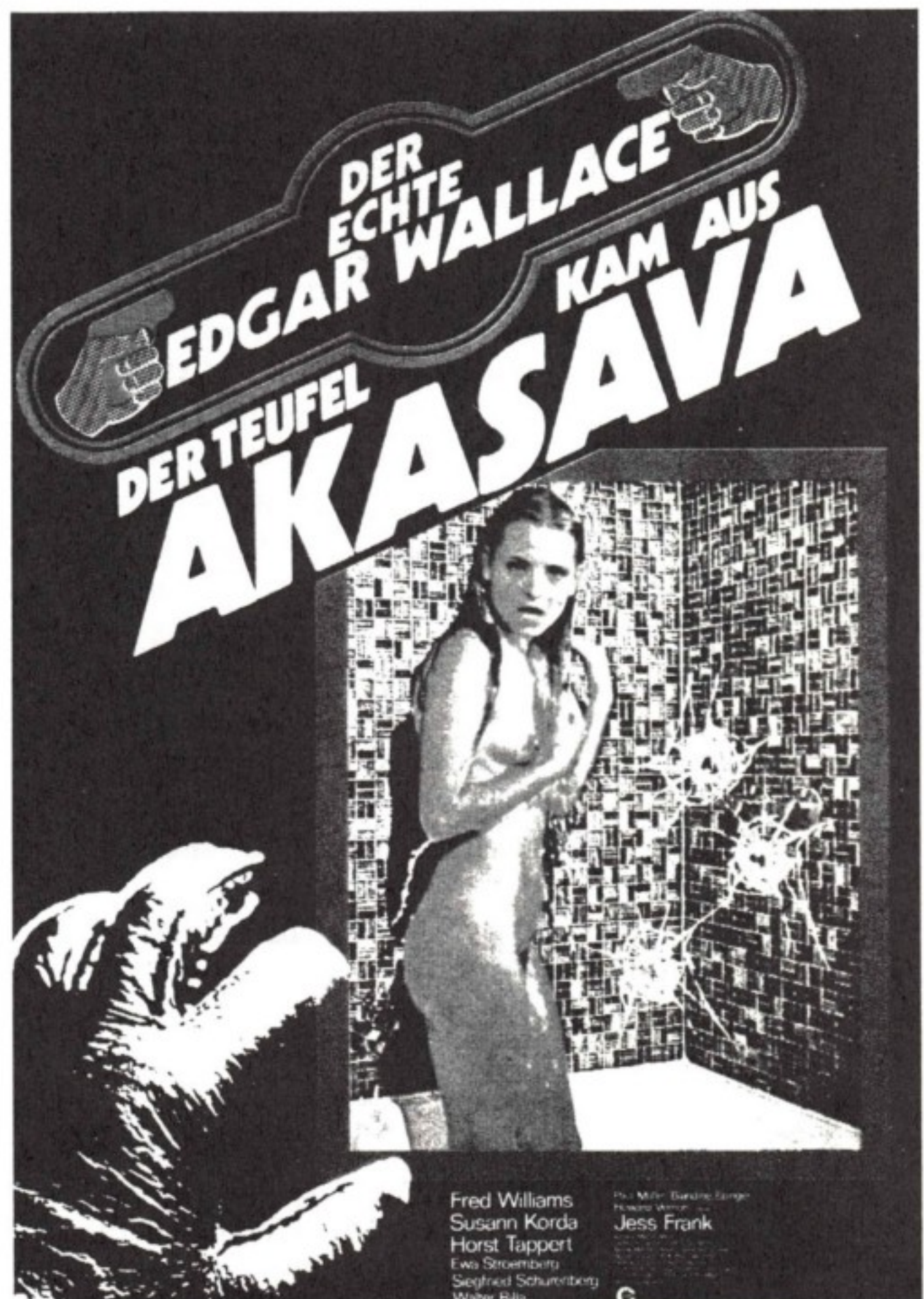
The tireless Franco briefly reactivated CCC's *krimi*-series with two BEW adaptations filmed back-to-back—the other being *Der Teufel kam aus Akasawa* ("The Devil Came from Akasawa," 1970). Both starred Williams as Inspector Radford of Scotland Yard, with support from Horst Tappert, whose "Inspector Perkins" character from *THE APE CREATURE* has since been promoted to Commissioner. Despite the translation of the Spanish title ("The Dead Man Packs His Suitcase"), the horror elements of the film are decidedly minor, taking a backseat to a drug-trafficking subplot and Williams' intimate investigation of Montes.

THE DEVIL CAME FROM AKASAWA

[*Der Teufel kam aus Akasawa*, 1970]. Dir: Jess Franco. CCC/Fenix; based on a novel by BEW. Available from Video Search of Miami.

In a plot that borrows heavily from Robert Aldrich's *KISS ME DEADLY* (1955, based on the novel by Mickey Spillane), this recklessly filmed potboiler follows the investigation of

Left and Right: Two of Jess Franco's last-gasp attempts to resurrect the Wallace-krimis.



a Scotland Yard detective (Fred Williams) into the theft of a lethal "philosopher's stone," a glowing mineral capable of turning common minerals into gold, and burning live men to cinders. Soledad Miranda (who would die in a tragic automobile accident the following year) plays Jane Morgan, a secret agent who (while posing as a prostitute in London) is recruited to pose as an exotic dancer in Akasawa and told to "get close" to the prime suspects in the theft. Her nightclub act amounts to nothing more than lying on the stage or draping an arm over the back of a red velvet chair, and tracing the contours of her body through the gaps of a raven-colored tinsel gown, hopelessly out of time with her post-sync musical accompaniment. **THE DEVIL CAME FROM AKASAWA**—silly Euro spy trash that it is—may be miserable, but it isn't a complete waste; it is one of only two films in which Miranda shared the screen with the great Howard Vernon, and Franco himself appears in a sizeable and amusing supporting role. This English-language print must be incredibly rare, considering that the film never had a theatrical release in Great Britain or the United States.

THE CAT O' NINE TAILS

[*Die neunschwänzige Katze*, 1971] Dir: Dario Argento. CCC/Seda Spettacoli. Available from Bingo Video and Cinema Video Theatre.

Like **THE BIRD WITH THE CRYSTAL PLUMAGE**, Dario Argento's second feature was a German co-production sold to German audiences under

the (uninvolved) auspices of Bryan Edgar Wallace. CAT is available on cassette in two versions; the Bingo Video release is grossly incomplete, whereas the Canadian CVT tape is complete—albeit pan and scanned. It was released simultaneously with **BIRD** as a letterboxed laserdisc in Japan Columbia. Sadly out-of-print, this gorgeous disc was the best way to see Argento's least favorite picture.

WHAT HAVE YOU DONE TO SOLANGE?

[*Das Geheimnis der Grünen Stecknadel*, "The Secret of the Green Pins," 1972] Dir: Massimo Dallamano. Italian Int'l/Rialto; suggested by the 1923 novel, *THE CLUE OF THE NEW PIN*. Previously filmed in 1929 and 1961.

A married man, Enrico (Fabio Testi), initiates a romance with Elizabeth (Christina Galbo), one of his wife's young students, but their attempts at love-making are continually foiled as Elizabeth "sees" psychic images of young women being stabbed in the crotch—murders which, to their horror, actually happen at the moment she perceives them. Scotland Yard discovers that all the victims are friends of Elizabeth's, with something in common: each was present at the secret tabletop abortion of another schoolmate—Solange (**I SPIT ON YOUR GRAVE**'s Camille Keaton)—who has disappeared, though her body has not been found.

Director Dallamano began his career as a cinematographer, and his work on Sergio Leone's **A FISTFUL OF DOLLARS** (1964) and **FOR A FEW DOLLARS MORE** (1965) "elevated"

him to directorial positions on Harry Alan Towers' productions like **DORIAN GRAY** (1970). Dallamano's cameraman on this *krimi* was Aristide Massachessi, who had already begun his own directorial career as "Joe D'Amato." **SOLANGE** is probably Dallamano's best directorial effort, and the usually ham-handed D'Amato manages to translate the invasion-of-privacy theme into some arresting *giallo* images (ie., views through keyholes, into the confessional, through a chip in the paint over a girl's shower room window, etc.).

A solid, clever example of the early *gialli*, **SOLANGE** perfectly illustrates Dario Argento's essential inheritance of the Wallace legacy; while some of the great Rialto players are present (Joachim Fuchsberger and Karin Baal, both at the top of their form), the stylish widescreen compositions and rattling Ennio Morricone score are plainly influenced by **THE BIRD WITH THE CRYSTAL PLUMAGE** and **THE CAT O' NINE TAILS** (1971), while helpless at guessing where Argento would later take the genre. Aside from the affectionate casting, the film has nothing to do with EW's writings, and his author's credit

appeared only on West German prints.

Video Search of Miami offers this title in a rare English language version.

• • •

After **WHAT HAVE YOU DONE TO SOLANGE?**, the shrinking resources at Rialto Film collaborated with Nazionale Cinematografica on a final Wallace-*krimi*, **Das Ratsel des Silbernen Halbmonds** ("The Puzzle of the Silver Half Moons," 1972), presently unavailable in America. Like **SOLANGE**, it featured a few Wallace veterans—Gunther Stoll, Uschi Glas and Marisa Mell—in the international mix. Neither film managed to distinguish itself at the boxoffice, and Edgar Wallace's name finally faded from the screen.

In the early 1980s, Jess Franco directed two Spanish action films—**Sangre en mis Zapatos** ("Blood on my Shoes," 1983) and **Viaje a Bangkok, Ataud Incluido** ("Voyage to Bangkok, Coffin Included," 1985)—which purported to be based on novels by Edgar Wallace. Whether this isolated instance will lead to a modern EW renaissance is unknown... but bloody unlikely.

The Slashing of "INTRUDER"

January, 1990



When Scott Spiegel's **INTRUDER** (1989) was profiled in **GOREZONE** #6, its enthusiastic director was quoted as saying, "We're going to have that Triple X version for video release." Unfortunately, there's been a lot of blood under the bridge since then.

INTRUDER was produced with the expectation of being released by Empire Productions, the demise of which left the gory film in the care of Paramount Home Video—who has a policy about releasing unrated films that weren't made before 1967. The R-rated **INTRUDER** is the only version on the market, the only version we're likely ever to see on the market, and it's roughly 3m shorter than what we were expecting. This is especially bad news because, in its uncut form, **INTRUDER** is one of the most stylish and visually creative of all so-called "slasher" films.

Set in a suburban supermarket during afterhours, Spiegel exploits an eerie, neon, nightmare setting that hasn't been milked so well for unease since Willard Huyck's **MESSIAH OF EVIL** (1973, Media Home Entertainment), and he fleshes it out with the

kind of practical insight that can only be won after years of living and toiling in such places. While it may suffer from certain inadequacies of dialogue and performance (not to mention an abundance of He's-Still-Not-Dead clichés), *INTRUDER* excels on the level of detail. Spiegel isn't afraid of *getting in there* with his camera and creating artful, sometimes hysterical, signature touches—many of which took the film overbudget and were paid for out of Spiegel's own pocket—that set the film apart. There are certain shots in *INTRUDER* (even the R-rated version) which pay homage to such disparate influences as *ATTACK OF THE 50 FOOT WOMAN* (1958), *HALLOWEEN* (1978), and a Spiegel favorite, the "Drop of Water" episode from Mario Bava's *BLACK SABBATH* [*I tre volti della paura*, "The Three Faces of Fear," 1963]. I'll leave the pleasure of spotting them to you.

The \$500,000 budget quoted in *GOREZONE #6* was a projected budget only, and Spiegel now quotes the budget of the completed feature at only \$130,000—reportedly less than half the budget of the 10s, computer-generated Paramount logo seen at the beginning of the videocassette!

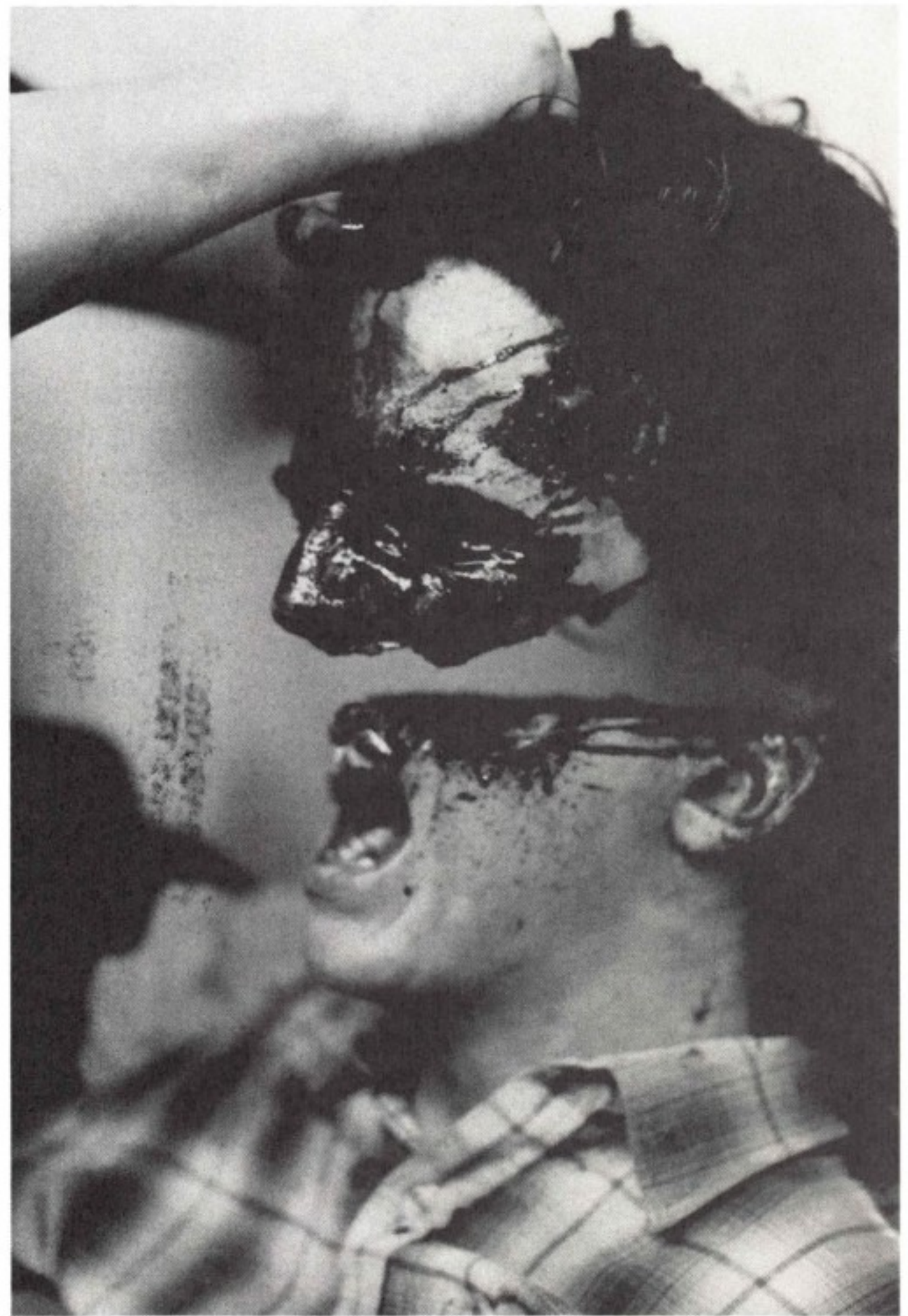
With Spiegel's help and the privileged loan of an uncensored tape, the Watchdog has assembled this shot-by-shot description of the missing footage:

1. Danny (Eugene Glazer), the store's owner, gets his eye impaled on the receipt spindle—A *medium profile shot* of the prosthetic head with spike penetrating the eye, blood jetting from

the wound; blood drips onto the bulb of an overturned lamp on the floor; Danny's convulsing hand triggers the desktop calculator, which adds up the damages; blood dripping lavishly over the bulb until the light on the ceiling is tinted red.

2. After Produce Joe (Ted Raimi) gets the butcher knife in the back of

Two views of Dave (Billy Marti)'s bisected head, designed by the makeup triumverate Greg Nicotero, Robert Kurtzman and Howard Berger.



Bub (Burr Stears) hoped to survive, but he was in for a crushing disappointment.



his head, there is an additional *medium shot* of blood dripping freely down the right side of his face.

3. After Tim (Craig Stark) is stabbed in the stomach inside the cooler, the *medium profile shot* continues as blood sprays everywhere *à la* Kurosawa's *SANJURO*; a *frontal medium shot* as Tim groans in pain, blood squirting upwards from bottom of screen; *shot* of generic beer cans getting spritzed with the overflow; another *medium shot* of Tim, as he grows faint from the splattering sound effects; *close sideview* as his hands grip the blade; *closeup* of his bloody hands squeezing the bloody knife in his bloody wound; and another *medium shot* as he listens to his life dripping away.

4. The trash compactor scene: A *longshot* as the compactor descends as the Intruder holds the struggling Bub

(Burr Stears)'s head onto the flatbed; CUT TO a *lower left hand view* of the compactor denting his face; blood flecks the surface of a netted wall as the screams give way to crunching, grisly, visceral noises; *medium shot* of Bub's legs and feet as they lose their fight and come to rest; *shot* of the hydraulic neck of the press moving down; another *longshot* of press coming to rest on flatbed as body convulses in the background; another *lower left hand view* as Bub's head pops like a balloon, splashing the press; another *shot* of the hydraulic neck of the press as it lifts, blood spiralling down the steel pipe.

5. Randy (Sam Raimi), the store's butcher, is killed by being hung on a meathook in the store's freezer. His impalement on the hook, through his lower jaw, is not shown even in the unrated version. According to Spiegel,

there wasn't sufficient time to film Raimi's prosthetic head properly. There are, however, two shots of Randy's dangling body: a straightforward, *medium shot* followed by an *extreme low angle shot* as his pierced throat drips blood onto the floor (the camera lens itself!).

6. After Dave (Billy Marti) falls from the ladder after a surprise grappling with Danny (whose eye has been gouged out), there is a *shot* of Danny, leaning over the wooden rungs, picking feebly at his hollow socket, causing blood to drip from it, as the camera tilts, down five rungs and the wall behind, as well.

7. The most intrusive cut on the Paramount tape happens after Dave is struck by the meat cleaver, which cuts from the dropped weapon to an exterior shot of the market. In the uncut version, we CUT from the dropped

meat cleaver to an *overhead shot* of Dave being dragged by his ankles across the floor, tries to reach the cleaver, but can't; *Dave's POV shot* of the ceiling, hooks, lamps, etc.; *overhead shot* briefly continued; *POV shot* continued as a bandsaw looms into view; *medium close shot* as Dave's head slammed down on surface of bandsaw table, the saw in line just above his ear; *closeup shot* of the saw's teeth; *closeup* of On/Off switch as the Intruder's hand turns the apparatus on; *closeup* of saw's teeth as they spin to life; return to *medium close shot* as Intruder's hand grabs Dave by the throat, guiding his head toward the blade; *new longshot angle* as Dave's body thrashes, trying to fight free, the Intruder's shadowy form holding him still; *upside-down overhead shot* of the bandsaw tearing through Dave's grimacing (now prosthetic) face at his upper gum-line;



Actor Burr Stears requested more scenes, but was given gore scenes.

Poor Tim (Craig Stark).
There are some movie
parts that you just can't
give away.



medium close shot of saw cutting through prosthetic head's cheekbones; *shot* of spinning rotors as meat and gristle dribble everywhere; *upside-down overhead shot* continues as bandsaw takes the top half of Dave's head off; *shot* of rotors continues, camera tilting down to show the volume of gristle and gore gathering in the works; *longshot* continues as body thrashes; *closeup* of On/Off switch as Intruder's hand kills the power.

The above description doesn't come close to capturing the unnerving power of this highly convincing scene, which puts the head-drill highlight from Fulci's **THE GATES OF HELL** (1980) to shame. The scene, which bears a soundtrack that sounds like a dentist's office nightmare, lasts just over one minute. Spiegel says of this completely excised scene, "Paramount doesn't want to know from bandsaws!"

8. While seeking sanctuary in the meat locker, Jennifer (Elizabeth Cox) unknowingly flattens a gooshy eyeball under her Reeboks.

9. Jennifer, trying to force the freezer shut against the menacing hand trying to reach her from inside, repeatedly slams Randy's dangling, hooked corpse against the heavy metal door.

10. After falling down the conveyor belt into the cellar, Jennifer lands face-to-face with Tim's severed torso, propped inside a bucket and displaying a comic sign that reads, "1/2 OFF!"

11. After Produce Joe's body comes down the conveyor belt, Jennifer's terrified reaction triggers the mechanism that puts the belt in reverse. As Joe heads back upstairs, his head falls off and his body disintegrates into a parody of the cattle he carved for a living.



Jennifer (Elizabeth Cox) doesn't care for a head on her beer.

12. An entire, brief scene is missing in which Jennifer hides from the Intruder inside the cooler, where she must stifle her screams though confronted with Dave's bisected head, wearing a necklace of the Meister Brau empties he'd earlier consumed. The scene includes two disgusting *closeups* of the reassembled head.

13. As Jennifer struggles to pry open the shatterproof store entrance, a deliveryman (Scott Spiegel) arrives with a shipment of fresh bread. As he opens his mouth in greeting, blood barfs forth, splattering the glass. His body slumps down, revealing the Intruder standing exactly behind him—*à la* TENEBRAE—holding the butcher knife that did the deed. The Intruder bonks him on the head with the butt of the knife, for good measure.

14. After Jennifer sees Danny on the floor, whimpering, "Help

me!", she finds that the Intruder is holding his severed head and using it as a ventriloquist's dummy. In two snipped *closeups*, the Intruder manipulates the head's mouth, his hand gloved inside its neck, makes it say "Help me!" again, then kisses its cheek.

15. The Intruder grabs the knife away from Jennifer by the blade, then squeezes it in his hand, forcing scarlet rivulets to wind down his forearm.

16. In the Paramount version, the Intruder strikes Craig (David Byrnes) once with Danny's severed head, as opposed to *five* times in the unrated version.

17. Likewise, Craig strikes the Intruder only once with the meat cleaver in the grand finale. The original cut shows our hero literally *tenderizing* the Intruder with *fifteen* slams of the cleaver—the fifth time landing, in a

medium closeup shot, between the fingers of his left hand.

In not giving the home viewer these scenes, Paramount Home Video has reduced **INTRUDER** to another dry-run along the lines of their own emasculated **FRIDAY THE 13TH** features.

If you're dissatisfied by these removed sequences, think how Greg Nicotero, Robert Kurtzman and Howard Berger must feel; they performed makeup miracles on a miserly budget, and their accomplishment can only be circulated through the filmmaking community by word-of-mouth and on bootleg cassette. Without their impressive work to climax director Spiegel's persuasive staging, most viewers will rewind **INTRUDER** best remembering the cameos of a couple of **GREEN ACRES** veterans and Emil Sitka (the original "Fake Shemp").

There is an interesting—not to mention revealing—footnote to the **INTRUDER** saga.

The film was released on videocassette in England earlier this year by Colorbox, a new video company—in its *unrated* edition! This brave action promptly solicited the wrath of the British Board of Film Censors (the UK equivalent of our MPAA), which insisted that a series of cuts be imposed on all subsequent copies of **INTRUDER**. In a turn of events similar to those experienced in Britain by Frank Henenlotter's **BRAIN DAMAGE** (curiously, another Paramount release), the BBFC's list of cuts are said to be far less extensive than those demanded by the increasingly tyrannical MPAA.

Edited copies of **INTRUDER** are already in circulation in Britain, but an unspecified number of uncut cassettes remain on the loose through British video stores and distributors. The only means of telling the two versions apart, sad to say, is to keep renting them until you hear that bandsaw...

Gore and Remembrance

24

January, 1990



Vestron Video flyer tumbled through the Watchdog's mail slot this morning, announcing a "Butcher's Dozen" of price-reduced horror classics, to be reissued on September 27 at \$19.95. "Butcher's Dozen" strikes me as an appropriate moniker for the particular titles they have in mind, which include Stuart Gordon's **FROM BEYOND** (still R-rated after all these years...) and the umpteenth, still incomplete, release of Wes Craven's **LAST HOUSE ON THE LEFT**.

The Watchdog caught **LAST HOUSE**—not bad, but never one of my favorite movies—countless times at drive-ins during the early 1970s; it always seemed to be playing with Mario Bava's **TWITCH OF THE DEATH NERVE**. Each time it played, it seemed there was less and less footage to *be* caught, until, the last time it unreeled before my eyes, it had been reduced to a frustrating, tedious, 80m trailer. Vestron still makes their so-called "R-rated" version available, while their "unrated" 83m 31s version continues to lack important footage—*six* years after its initial home video release!

Francis Brewster, a reader from Hampshire, England, recently wrote to the Watchdog, addressing the long-unspecified shortcomings of the Vestron cassette, comparing their supposedly "uncut" version to a cassette issued in the United Kingdom in 1982, before it was banned as a "video nasty." Brewster was surprised to discover that "all Vestron has done is to clumsily re-insert a couple of previously cut scenes (probably from a European print, as the picture quality is completely different) while neglecting to restore others." His letter goes on to list a grand total of *eight* omissions.

They are: 1) a shot of the blood on Mari's hands after Weasel cuts her; 2) a shot of the front of Phyllis' jeans darkening as she is forced to urinate; 3) Junior saying, "If you're not careful, you're gonna kill somebody... make 'em make it with each other, man! Make 'em!," followed by Sadie adding, "That's a good idea;" 4) a shot of Mari and Phyllis, nude, holding one another; 5) Weasel chasing Phyllis over the embankment; 6) a policeman getting out of his squad car [this is perhaps the result of a poor splice]; 7) the policeman walking along the road;



and 8) five pieces of frankly adult dialogue just prior to Mrs. Collingwood's ultimate revenge on the manly Weasel.

Brewster adds that the earliest European release prints were also strangely incomplete, lacking a 2m 55s sequence of the policemen trying to hitch a ride on Ada's chicken truck, as well as the entire end credits sequence!

DOUBLE DEKKER

Shawn Garrett (Toma River, NJ) and Juan Serna (Salinas, CA) were the first of many Watchdog Informants to alert me to a 9m addendum to the television of Fred Dekker's **NIGHT OF THE CREEPS** (1987), as recently shown on the USA Cable Network.

As you may remember, the theatrical and home video releases ended on a rather abrupt and sickening note, with actress Jill Whitlow swallowing an alien parasite spat into her mouth by an "inhabited" dog. USA's version dropped this denouement entirely. Instead, the action cuts away to the badly burnt Detective Cameron (Tom Atkins), stumbling and falling face-down on the street, his skull shattering on impact and hatching four parasitic newborns, which skitter away in different directions. Two of these parasites creep under the iron fence surrounding the local cemetery, above which an enormous spacecraft—seen once before at the beginning of the film—is hovering, directing a spotlight probe at the headstones below.

Shawn and Juan agree that this new footage was a marked improvement.

ALL ROADS LEAD TO ROME

Readers with hardcore penchants for Italian horror—by which I mean, you don't care if a movie's subtitled or not, so long as you can *see* it—would be well advised to check out the catalogues offered by two Italian-language video companies, Domovideo and Master Video Productions (see Addresses).

Domovideo's catalogue includes such Italian goodies as the 120m version of Argento's *Profondo rosso* (**DEEP RED**, to the uninitiated); Mario Monicelli's *Le voci bianche* ("White Voices," featuring a cameo appearance by Barbara Steele); Umberto Lenzi's **SPASMO** (Ivan Rassimov and Suzy Kendall amid mannikin mayhem); Harald Phillip's *La morte bussava due volte* ("The Twice-Kissed Corpse," starring Anita Ekberg and Fabio Testi); and Luigi Cozzi's previously unavailable *L'Assassino e'costratto ad uccidere ancora* ("The Murderer Must Kill Again," with George Hilton and Femi Benussi).

The real treasure trove, however, is what these companies have to offer the admirers of *zombiemaestro* Lucio Fulci. Domovideo offers such rarities as his first feature, *Toto i ladri* ("Toto the Thief," 1959); *Il lungo il corto il gatto* ("The Long, the Short, and the Cat," 1967, a Spaghetti western parody

THE LAST HOUSE ON THE LEFT: Mari (Lucy Grantham) prepares for the worst.

starring Franco and Ciccio); *La pretora* (a sex comedy with Edwige Fenech); and, for those Fulciites who prefer their Lucio *alsalsa*, there's *Murderrock, uccide a passo di danza* ("Murder-rock, Killing to a Good Beat," 1980), a disco-era *giallo*, scored by Keith Emerson, which comes closer to recapturing the cruel look of *Tenebrae* than anything Dario Argento himself has done since.

All Domovideo titles are available in VHS and Beta formats (American NTSC standard only), and all titles (except double-pack titles like the Italian version of Anthony Mann's *EL CID*) are priced at a mere \$19.95! Credit card orders are accepted by telephone (see Addresses).

Master Video Productions offers its own bloodcurdling booty, including that rarest of all Argento films, the historical "dramody" *Le cinque giornate* ("The Five Days of Milan," 1973), as well as the full-length, 101m, Italian version of *Phenomena* (1986)! Among their other points of interest are Jess Franco's *La giornate intime di una giovane donna* ("The Intimate Diary of a Young Girl," 1971); Sergio Martino's *L'Isola degli uomini pesce* (1972's "Island of the Fish Men," for those of you who are curious to see what SCREAMERS looked like before Roger Corman and Chris Walas got hold of it); Joe d'Amato's *La morte ha sorriso all'assassino* (a rather more coherent, far more violent, uncut version of *DEATH SMILES ON A MURDERER*, 1966); *Il gigante di Metropolis* (a richly colorful print of *THE GIANT OF METROPOLIS* with Gordon Mitchell—which Sinister

Cinema offers only in a faded version); and *Libido* (1966), a kinky horror thriller from "Julian Berry" aka Ernesto Gastaldi, the screenwriter of such classics as *WHAT!* and *THE HORRIBLE DR. HICHCOCK*. Sounds like Xmas, eh?

MVP's tapes cost approximately as much as Domovideo's, considering the conversion rate—\$24.95 per tape—and you can call-in your credit card orders (see Addresses).

And since we're on the subject of Italian horror...

ICON TELL THE DIFFERENCE

ICON—a recent release from American Video—is a sneaky retitling of Giorgio Ferroni's *MILL OF THE STONE WOMEN* [*Il mulino delle donne di pietra*, 1960], formerly available from Paragon Video. Paragon's cassette of this masterpiece of the Italian Golden Age was in very good shape, including a brief shot of a partially nude Liana Orfei tied to a chair, but certain imperfections of contrast continue to make a new transfer desirable. According to David Walker—a deputized Watchdog from Columbia, TN—American didn't bother to generate a new onscreen title for their print, so it's still titled *MILL OF THE STONE WOMEN* (which must be pretty confusing to the Uninitiated). They did, however, delete the rest of the opening credits (!), which appeared over footage of Hans (Pierre Brice) being rowed to the windmill. This credit



MILL OF THE STONE WOMEN: The Japanese poster art, which makes use of a flash of nudity by heroine Dany Carrel—not found in the domestic version.

sequence appears intact on the Paragon tape. Walker also reports that **ICON** is much scratchier and splicy than **MILL**.

Interestingly, this must be the first instance on record of a video company dumping an exploitation title in favor of a more subtle approach! In fact, **ICON** is so subtle, it has nothing at all to do with the film's storyline!

GIANT MONSTERS, SMALL PRICES

Turner Home Entertainment's much-ballyhooed release of the colorized **MIGHTY JOE YOUNG** (1949) has eclipsed a far more important, simultaneous release—namely, the fully restored, B&W version of this Cooper/Schoedsack/O'Brien/Harryhausen classic! The B&W edition—also available for a mere \$19.95—was restored from the original, nitrate finegrain archive print and includes the legendary color-tinted climax of Joe rescuing children from a blazing orphanage—not seen since the film's theatrical release forty years ago! (Actually, it's more of a burnt orange duotone, since the whites—Joe's eyes and teeth, for example—remain untinted.) The film has been given a stereo remix, as has Image Entertainment's laserdisc version—although the label claims it's in mono.

Incidentally, Turner Home Entertainment released simian—I mean, similar—versions of the 1933 **KING KONG** earlier in the year: one color-

ized, the other a fully restored B&W print. Turner's B&W **KONG** cassette out-performs even the best available **KONG** laserdiscs, coaxing out of the surface sootiness of earlier prints a wealth of silvery detail that makes viewing the film a completely new sensory experience. (It also lays bare a number of the film's more primitive special effects and matte shots, making one wonder if the film was ever really intended to be seen with such razor-sharp resolution; anyway, by now, we love these shots enough to forgive their vintage.) The explicit inserts which the film recovered in the early 1970s, which have always looked darker and coarser than their surrounding footage, now match the rest of the film! This once-lost footage has been back for some time, but only now has it been fully reintegrated.

While we're on the subject of giant monsters, it should be mentioned that Video Treasures has released two crown jewels of the genre: Eugene Lourie's **GORG**O (1961) and Inoshiro Honda's **GODZILLA RAIDS AGAIN** (1958)—both of these LP-speed cassettes can be found in drug and department stores, usually for under \$10.00. **GODZILLA RAIDS AGAIN** was originally released here as **GIGANTIS THE FIRE MONSTER**, and it is this title which appears on their pristine print, regardless of what the box says.

Since its initial release on labels like Nostalgia Merchant and United Home Video, **GORG**O's public domain status has resulted in a deluge of poor quality releases. Video Treasure's

GORGO is the best ever, recapturing the glorious Technicolor look that's been absent since its 35mm days. The fact that the box mistakenly enthuses over "Papa" Gorgo's rescue of "his" 65-foot infant is annoying, but what can you do?

YOU STILL CAN'T JUDGE A TAPE BY IT'S COVER

Impulse Productions—the folks who released **BLOOD COUPLE** (1973) under the title **BLACK VAMPIRE**—has now released Amicus' **THE BEAST MUST DIE** (1974) as **BLACK WEREWOLF**. Both films star the black Amazonian actress Marlene Clark, whose vampirism in the first film comes as no surprise. However, considering that **THE BEAST MUST DIE** was constructed around a "Werewolf Break," inviting the viewer to guess who the werewolf is—the retitling gives Impulse customers an unfair advantage. You might even say that it ruins the film's only novelty.

Platinum Video's **BLOOD SPLASH** is the umpteenth retitling of **NIGHTMARE** or **NIGHTMARES IN A DAMAGED BRAIN** or whatever it's called and, lawsuits be damned, Tom Savini's much-contested makeup credit is plastered all over the box.

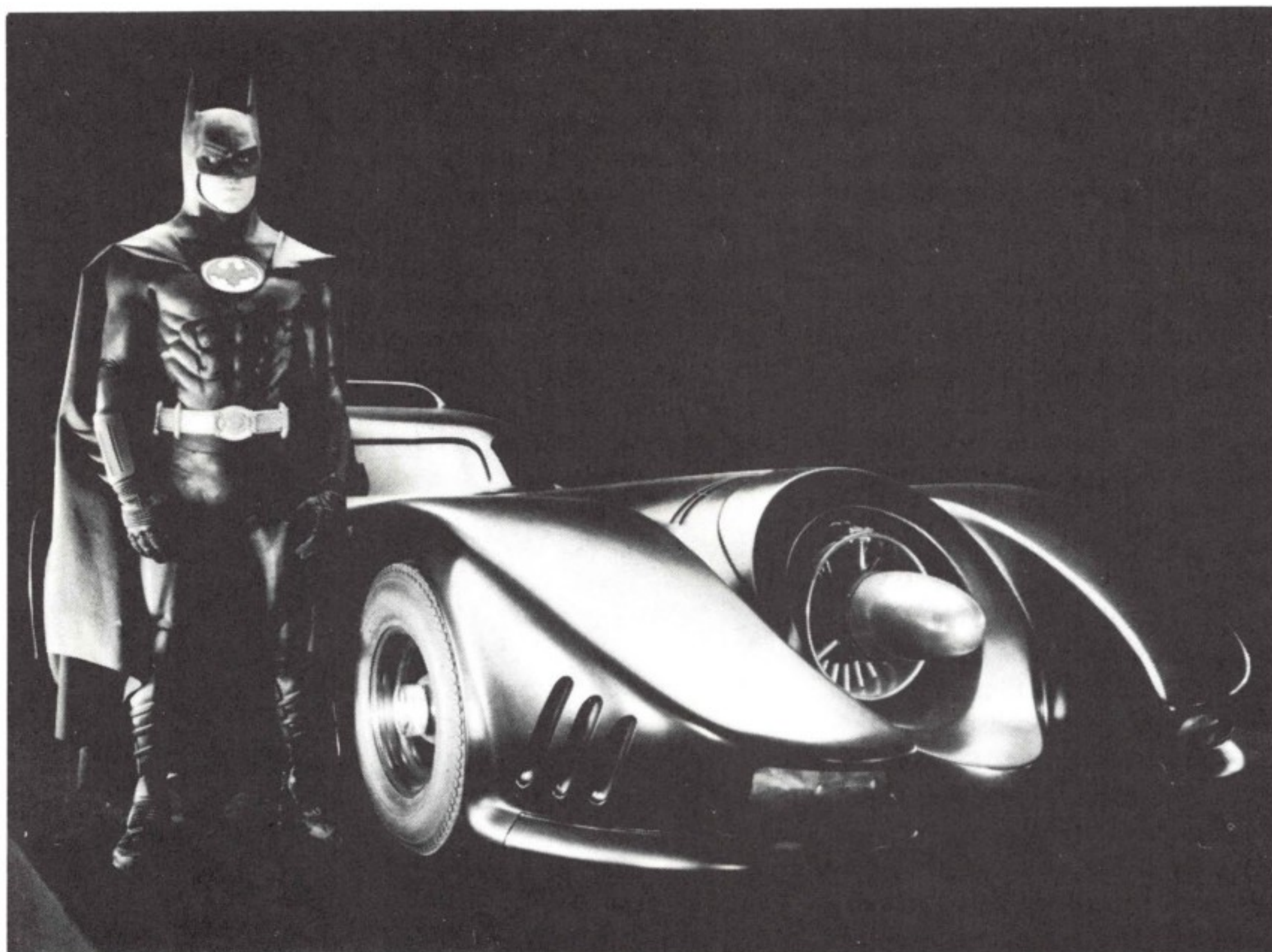
Genesis Video is nothing if not optimistic. Their **CAT IN THE CRADLE**—a mid-1970s erotic thriller starring Colleen Camp and a red-haired "Cybil Danning"—has been issued on T-90 cassettes that run out before the end credits finish rolling!

OPEN SESAME—THE VAULT IS OPEN!

The Watchdog understands that this column can be frustrating for readers in the boonies, commenting as it does on hard-to-find releases, foreign variants and out-of-print videos. So it makes me very happy to announce that The Video Vault—one of the best, most mind-boggling video stores on the continent—is now set-up for mail rentals. Vaultkeepers Jim and

GANJA & HESS:
Hess Green (Duane Jones) seeks salvation from his vampiric sins.





TM & © DC Comics Inc.

BATMAN:
Michael Keaton as the
Caped Crusader, with
atomic-powered
Batmobile.

Jane McCabe are regular scanners of this column and keep their two Washington DC-based stores stocked with most of the titles documented in the Watchdog's column. Some of their most mouth-watering new holdings: a Japanese tape of the full, 124m version of Andrzej Zulawski's brilliant **POSSESSION** (1981); Jess Franco rarities like **SUCCUBUS** (1968), **HELL-HOLE WOMEN** and **WOMEN IN CELLBLOCK 9**; British TV documentaries on Herschell Gordon

Lewis, Ted V. Mikelis and Russ Meyer, and much, much more.

Dial 1-800-VAULT-66 for membership details, and ask how to get their catalogue. Tell 'em the Video Watchdog sent you.

BURTON SPELLS THE MAGIC WORD

Occasionally at horror and comic conventions, readers have come up to



me and asked, "Chas, how far in advance do you write your GOREZONE column?"

In answer to this burning question, I've decided to close this issue's installment with an advance preview of the column I've already penned for the next issue, in which I discuss Warner Home Video's murkily Macrovisioned release of Tim Burton's blockbusting **BATMAN**:

"Thanks to the miracle of home video, the viewer can now scan the

film in detail and access its wealth of buried tributes to comic books and their artists, authors, and past film adaptations. Here are a few to get you started:

"Corto Maltese—where Vicki Vale (Kim Basinger) took her *TIME* cover photographs—is the name of Hugo Pratt's comic strip about the freebooting exploits of a 19th Century mercenary. Alexander Knox (the reporter played by Robert Wuhl—in fewer scenes than were shot, ragged

DANGER: DIABOLIK: John Phillip Law and Marisa Mell—give them a stolen Jag and they're happy.

continuity would suggest) is named for the stately Scottish actor who appeared in Joseph Losey's leaden comic strip soufflé, **MODESTY BLAISE** (1967). Best of all, those who own VCR's with slow-motion and picture-perfect pause features can revel in a 2-3s shot, during the Batmobile's assault on the Joker's hideout, in which a flurry of Batbullets are seen blistering across a wall bearing the designation "Bay 4," which is photographed in such a way to convey the magic word BAVA. Burton's reasoning must have been to salute the director of **DANGER: DIABOLIK** (1968), a far superior comic book confection, which Paramount Home Video should have released when Batmania was at its height."

Warner and Paramount Home Video, take heart. That column isn't yet set in stone.

Comments

Alas, it is now.

The "Video Watchdog" column was typically written three months in advance of publication. This particular column was written in July 1989, shortly after the theatrical premiere of Tim Burton's BATMAN, a couple of months before Warner Home Video shocked the industry by announcing that it would be released on video in time for Christmas. The Warner Home Video cassette I predicted would be murkily Macrovisioned was indeed murkily Macrovisioned, even though it was priced only slightly higher than a promotional freebee. Warner's laserdisc of BATMAN is letterboxed at 1.85:1 and much easier on the eyes.

Paramount Home Video probably has a few thousand other titles to release before they get around to Mario Bava's DANGER: DIABOLIK. Such is life.

Is There Life After *SUSPIRIA*?

25

March, 1990

By now you've probably bought your Collector's Letterbox Edition of Magnum Entertainment's *SUSPIRIA*, played it umpteengodzillion times, discovered goosebumps you never knew you had, spotted Daria Nicolodi's cameo in the opening shot, seriously considered upgrading your home

entertainment system to Stereo Surround, written letters to Jessica Harper that you'll never mail, awakened in a cold sweat from a dream or two about Miss Tanner's smile, and converted all of your hockey-masked friends to the notion that "Magic is everywhere."

So what's the Next Big Thrill?
Is there life after *SUSPIRIA*?

SUSPIRIA:
Eva Axen in an intense moment restored to unrated videocassettes of Dario Argento's classic.



THE DEVIL'S COMMANDMENT:
Among the American inserts filmed for this Italian horror film was this bizarre floorshow in a "French" restaurant.



Well, now that you've seen the boiling point of Italian horror, you may be interested in discovering the movie that started it all, the one that called the kettle **BLACK** (as in **SUNDAY**). Sinister Cinema has made this long-withheld pleasure possible with their recent, *letterboxed* release of Riccardo Freda's **THE DEVIL'S COMMANDMENT** [*I vampiri*, "The Vampires," 1957].

A vampiric Fountain of Youth saga, *I vampiri* was the first horror film made in Italy after 1910. It initiated the horror revival of the 1950s and launched two of the most distinguished careers the genre has known. Freda (who plays a doctor in a couple of early scenes) went on to direct **THE HORRIBLE DR. HICCOCK** (1962,

Republic Video), **THE GHOST** (1963, Liberty Video), **FEAR** (1980, Wizard Video) and many others, and remains active as a production consultant today in his eighties. His director of photography on this breakthrough film was the great Mario Bava, whose later resumé is a veritable catalogue of classic Continental chillers.

Production of *I vampiri* was limited to a 12-day schedule and, after suffering numerous setbacks (due in part to filming bilingual versions of most scenes), Freda abandoned the project on the tenth day, after being refused an extension by his producers. Bava was promptly promoted to director and completed the film in only *two* days (!), fattening it to feature length with carefully selected stock footage



**THE DEVIL'S
COMMANDMENT:**
*The Maître D' tries to
interest a brash customer
in today's special, poulet
au grat.*

and by filming certain key scenes in extended single takes.

In 1987, the British Film Institute ran a brief Italian Fantasy retrospective which included *two* versions of this film; one was the only extant print of an English-language version prepared by the Italian producers (85m), and the other was a somewhat different, futzed-with version prepared by its American acquirors (75m). It is the latter version—the only one ever screened this side of the Atlantic—that is being offered by Sinister Cinema, and the Watchdog is here to point out the differences—in effect, to make **THE DEVIL'S COMMANDMENT** more enjoyable by telling you exactly what you're seeing, as well as what you'll probably *never* see.

As released by RCIP (Releasing Corporation of Independent Producers) in 1960, **THE DEVIL'S COMMANDMENT** replaced a couple of expository scenes from *I vampiri* with inserts filmed on the rough in New York. [A “nudie” version is also rumored to have been circulated, under the title **LUST OF THE VAMPIRE**.] In the midst of Bava's magnificent, baroque images, these inserts—written by J.V. Rhems and filmed by Ronald Honthauer, at the request of RCIP moguls Jonathan Daniels and Victor Purcell—stand out like bleached wash. These include the first and third stalk-and-abduct scenes; Bava filmed only the second, Paul Muller's abduction of Nora the feather dancer. The first scene in **COMMANDMENT** that was actually culled from

I vampiri is a night exterior shot of two silhouettes dumping an woman's dead body into the Seine (that's right, *two* silhouettes—although Honthauer filmed the opening bathtub abduction with only *one* intruder)!

Ronald Honthauer also added an uproariously funny scene supposedly set in a French bistro.

"Good evening, Mamzelle," the Brooklynese Maître D' slurs, ignoring the fact that she stepped inside from broad daylight, "I would suggest our *poulet au grat*. It is magnificent, made from the finest chicken. I had it for supper myself." His reaction when she demands a double Scotch must be seen to be believed.

The most fascinating (and offensive) of the inserts appears

toward the film's climax, when the police descend on the vampiric Duchess Du Grand (Gianna Maria Canale)'s castle. Her aging husband's beefy assistant (Angiolo Galassi) takes the abducted heroine Laurette (Wandisa Guida) in his arms, intending to chloroform and then conceal her in the family crypt.

This is what happens in the Italian version, but Americans were treated instead to a leering insert of Al "Grandpa" Lewis (a reasonable Galassi lookalike) seizing the opportunity to rip the blouse off of a struggling Guida lookalike! After all, what better opportunity than when the police are banging down the door?

According to a *fumetti* (photo-novel) of *I vampiri* which appeared in



THE DEVIL'S
COMMANDMENT:
Henchman Angiolo
Galassi is suddenly
replaced by the libidinous
Al "Grandpa" Lewis in
this domestic insert.

a 1963 issue of the French magazine *STAR CINÉ COSMOS*, approximately eight scenes were deleted from the American version. In brief, these scenes include:

1. Inspector Chantal accompanying our hero Pierre (Dario Michaelis) to the apartment where they expect to find suspect Joseph Seignoret (Paul Muller), but find another tenant there instead. [The scene follows Seignoret's own abduction.]

2. A worried Pierre checking with Laurette's parents when she doesn't return from the *lycée*.

3. One of Laurette's girlfriends informing Inspector Chantal of the blind man who asked Laurette to mail his letter, whom Chantal finds and interrogates, learning that she took the letter to an empty house scheduled for demolition.

4. Pierre being chewed-out by his editor for writing his vampire stories.

5. Pierre leaving Gisele's party early, inviting Ronald to pursue her.

6. The next day, Pierre gets roped into escorting Gisele to an antiques shop, where the dealer sells a painting to her as fairly as he would to her aunt, claiming "To me, the Duchess and you, Mademoiselle, are the same person."

7. Pierre's later interrogation of the antiques dealer, which segues into...

8. ...a brief meeting with Inspector Chantal, whom Pierre finally persuades to search the Castle Du Grand.

Incidentally, if Roman Vlad's end credits music sounds familiar, you may

remember the exact same recording as the main theme from BBC-TV's *QUATERMASS AND THE PIT* serial, "composed" by Trevor Duncan, which is also available from Sinister Cinema. Like many Italian soundtracks from this period, Vlad's original score was issued as a library recording for reuse by other productions. In fact, a passage from *I vampiri* can be heard in Bava's own *KILL, BABY, KILL!* [*Operazione paura*, "Operation: Fear," 1966]—another Sinister item!—as a sorceress subjects a tavern girl to sadistic "cures" for a supernatural visitation.

All told, these revisions do not seriously interfere with one's enjoyment or appreciation of *THE DEVIL'S COMMANDMENT*. If the movie seems naïve or even crude by today's standards, and the dialogue sounds stilted (the dubbing was made to match English dialogue improvised by the Italian actors), just keep telling yourself, This is Where Italian Horror Began. With this film, Freda, Bava and art director Giorgio Giovannini defined the "look" of the Italian Golden Age which, in its perfection, has remained constant ever since.

Gianna Maria Canale is extraordinary as Giselle/Duchess Margarethe Du Grande, a two-faced *donna fatale* and, therefore, a direct descendant of Barbara Steele's dual role in *BLACK SUNDAY*. And when you meet the Duchess, you'll see where Argento got the idea for *SUSPIRIA*'s shuddery Mater Suspiriorum!

Thou Shalt Order A Copy Immediately.



ATOM AGE VAMPIRE:
A strangulation scene,
included in the domestic
trailer—but not in the film
itself!

NEW AGE ATOM AGE

A fascinating print of Anton Giulio Majano's **ATOM AGE VAMPIRE** [*Seddock—L'ereda di Satana*, "Seddock, the Face of Satan," 1959] recently aired on a Florida TV station. Newly copyrighted (1987) by UPA Productions of America, the broadcast featured a gorgeous new transfer from the original negative, which included 30s of new documentary footage (after the opening credits) of Hiroshima and experimental nuclear blasts to emphasize the film's tenuous "atomic horror" angle. The print clocked-in at

87m (that's 16m longer than Video Yesteryear's copy, and two scenes longer than the print shown by New York's WPIX)!

I haven't seen Sinister Cinema's print, but their trailer for **ATOM AGE VAMPIRE** (a bonus on tapes of their new Wallace-*krimi* **THE MONSTER OF LONDON CITY**, 1966) contains clips from two scenes that don't appear in any other known print! One clip offers a few seconds of Suzanne Loret's torrid nightclub striptease (the film's original opening scene), while the other depicts Seddock's monstrous hands strangling a new female victim.

Judging by the evidence of a few startling stills included in American sets, some of the film's scenes were shot two different ways, with Loret partially unclothed in certain dialogue scenes!

Italian horror fans may have noticed an unheralded reunion of sorts at the 1989 Emmy Awards. Barbara Steele (who needs no introduction) shared the Emmy for Best Limited Series with Dan Curtis for their production **WAR AND REMEMBRANCE**. The gum-popping Curtis hogged the entire acceptance speech, while La Steele lingered nervously in the background. Elsewhere during the broadcast, the winner for Best Comedy Director (for ABC's **THE WONDER YEARS**) was Peter Baldwin, last seen when Barbara slashed him to ribbons with a straight razor in Riccardo Freda's **THE GHOST!** So where was their Sanskrit-speaking, mediumistic housekeeper, Harriet White Medin? Probably watching the show at home, but the Watchdog recently spotted her in an episode of NBC's **QUANTUM LEAP** (why else would I have watched?) and a commercial for a certain airline that helps little old ladies find their lost rings.

THE TAPE WITH MAYNE IS REALLY KIND OF PLAIN

The budget label Star Classics has released David Hewitt's uproariously lousy **GALLERY OF HORRORS** (1966), a film originally titled **DR. TERROR'S**



GALLERY OF HORRORS (until Amicus wisely suppressed its sound-alike resemblance to one of its own movies, **DR. TERROR'S HOUSE OF HORRORS**, 1964). The video box features a shot of actor Ferdinand "Ferdy" Mayne in his role of Count Orlock in Roman Polanski's **THE FEARLESS VAMPIRE KILLERS** (1967), licking his fangs. Whatever you do, don't mistake this cassette for a *retitle* of Polanski's still-unavailable gem, or it could ruin your day.

Perhaps Ted Turner should take a tip from Milton Subotsky and give Star Classics a call?

ATOM AGE VAMPIRE:
A rare shot of Sergio Fantoni confronting Suzanne Loret in the "uncovered" continental version.

26 *Return of the Kroogey Man*

May, 1990



TM & © New Line Cinema

B *et you never* expected to find the Video Watchdog—maven of European mayhem—opening up his lofty column to the likes of Freddy Krueger, but I feel it's newsworthy (and salutary) that Media Home Entertainment has chosen to fight the good fight with **A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD** (1989). You may have heard that Stephen Hopkins' film was branded with an X rating by the ever-openminded MPAA prior to the film's release last summer, on the basis of imagery from two of its nightmares. The film was slightly (albeit bluntly) edited to prevent a postponed theatrical release, but Media is now offering **NIGHTMARE 5** on cassette in both its R-rated/theatrical, and unrated/uncut editions.

The difference between the two versions actually amounts to little more than 1m of screen time. The first trims occur during Dan (Danny Hassel)'s motorcycle ride, after he finds himself gorily, biomechanically fused to his bike in a scene strongly reminiscent of the "handgun" transformation scene in David Cronenberg's **VIDEODROME** (1983). Most of this

sequence was included in the theatrical release, with the exception of two shots—one in which Dan's leg is "fuel injected" by a penetrating stab of metal, and another showing the flesh and muscle of Dan's head peeling back from his exposed skull. From the moment Dan kick-starts his cycle to the end of the sequence, the scene clocks-in at 1m 47s seconds.

The other target of the MPAA's wrath was an over-the-top, surreal dinner sequence in which the bulimic, would-be model Greta (Erika Anderson) is slammed into a highchair and force-fed, from Chef Freddy's finger-blades, portions of a "fillet de Barbie" (a bleeding doll-shaped cake). Freddy repeatedly trowels digested food back into her mouth from her own gutted abdomen, until her cheeks are more squirrely than those of the Radiator Lady in David Lynch's *ERASERHEAD* (1978)! This scene is particularly choppy in the R-rated version, which seems especially silly in light of its quasi-comic tone. From the beginning of the dinner scene to the point where it cuts away to Alice's kitchen, the sequence runs 2m 30s.

It's heartening to see a video major like Media Home Entertainment—who, after all, were pioneers in unrated video with such early releases as Charles Kaufman's underrated satire *MOTHER'S DAY* (1980)—are continuing to support freedom of expression. New Line Cinema should also be commended for not submitting control of their film's final draft to the MPAA, and offering to Freddy's legion of fans the film they were intended (but not

allowed) to see.

Side-bar for Freddyphiles: During *NIGHTMARE 5*'s first nightmare—a flashback to the "mythical" Amanda Krueger's "mythic" violation by a thousand maniacs (the starting point, natch, of the Freddy "mythos")—attentive viewers may notice Robert Englund's snickering face among those of her teeming, drooling suitors. If you ask me, this clever bit of casting



A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD:
Left: Robert Englund as everyone's favorite slay blade, Freddy Krueger.
Right: Freddy force-feeds Greta (Erika Anderson) a serving of fillet de Barbie.

TM & © New Line Cinema

narrows the issue of Freddy's paternity considerably.

CANNIBAL CONNOISSEUR CALLS COLLECT

Ruggero Deodato. The very utterance of those rococo syllables seem to open beneath the home viewer's feet the trap door to a bottomless pit of the most gruelling, horrific and degrading experiences ever filmed. Up till now, the best examples of this man's singularly harrowing talent was Video City's **JUNGLE HOLOCAUST**, a re-titling of his **THE LAST SURVIVOR** [*L'Ultimo mondo cannibale*, 1976], or Vestron's **THE HOUSE ON THE EDGE OF THE PARK** (1981, with **LAST HOUSE ON THE LEFT** alumnus, David Hess). At last, Mogul Video has announced the release of **CANNIBAL HOLOCAUST** (1979), Deodato's most accomplished work and perhaps the most traumatic film in the annals of horror. As I write this, Mogul's release is still pending, so it's not yet certain how complete their version of **CANNIBAL HOLOCAUST** will be. A scene rumored to be missing from American prints—a piranha attack—led to great anticipation for the film's recent Japanese laserdisc release, but nothing new materialized on the disc apart from some "MacArthured" (digitally obscured) genitalia.

CANNIBAL HOLOCAUST is powerful enough to boil anyone's brain, and Deodato himself has shown a reactionary tendency in recent efforts

toward the mild and, sometimes, the outright ridiculous. Vidmark's **PHANTOM OF DEATH** (1986, starring Michael York) was released here in unrated form, but New World Video's R-rated **CUT AND RUN** (1987, with Michael Berryman and Willie Aames) was substantially reduced in impact. The facts of this reduction are emphasized in the film's Italian-language version, *Infierno al diretto* ("Straight to Hell"), which has recently surfaced in Italian-language video outlets. This version is actually a couple of minutes *shorter* than the milder domestic version, substituting a lot of talk and to-and-fro travelling with no small amount of graphic gore. The film's most unforgettable moment, a highlight worthy of Deodato's demonic intensity, shows a man drawn-and-quartered by a cruel feat of arboreal engineering.

For Deodato at his stupidest, try Cannon's **THE BARBARIANS** (1988) or Prism's brand-new **DIAL HELP** (1989), which shows the *Maestro* fumbling his way through a silly "killer telephone" scenario. Charlotte Lewis (the ripe-featured beauty introduced in Eddie Murphy's mystic flop, **THE GOLDEN CHILD**) stars as Jenny, a sullen yet ditzy fashion model who names her tank of 15 tropical fish after the 7 Dwarfs. Deodato, perhaps the Gaughin of horror films, is at his best and most personal only in primitive settings and situations; this High Tech, Low I.Q. romp succumbs quickly to Tony Scott clichés of blue-lit, venetian-blinded, ceiling-fanned rooms.

Claudio Simonetti—the ex-Goblin keyboardist who contributed themes to Argento's **CREEPERS** and **TERROR AT THE OPERA**—supplies an uninteresting, arena rock-style score, but it's there for you completists. The film also features a cameo appearance by expatriate American actor William Berger (**THE MURDER CLINIC**, **THE EYES OF DR. ORLOFF**, **DEVILFISH**, etc.), whose pacemaker explodes in a bloodless scene that will probably surface intact a couple of years down the road in an Italian-language variant edition...

BLOCKBUSTER OR BIG BROTHER?

On the other hand, we have AIP Home Video's **DANGEROUS OBSESSION** [*Il miele del diavolo*, "The Devil's Honey," 1987], a steamy erotic thriller directed by Lucio Fulci. The movie stars Bianca Marsillach (the attractive sister of Cristina Marsillach, who starred in Argento's **TERROR AT THE OPERA**) as a vengeful young woman whose kinky love affair with a jazz musician (Stefano Madia) is cut short when a distracted surgeon (Brett Halsey) lets him die on the operating table. Bianca abducts Halsey, strips him, makes him wear a collar and eat dog food—you get the picture.

Then again, maybe not.

AIP Home Video's originally announced release date for this film (December 1989) was postponed when the company decided to make **DANGEROUS OBSESSION** (in the words of a

company executive) "more acceptable to Blockbuster Video Store standards." Amazingly, the film was reportedly R-rated to begin with (not to mention only 79m long!), meaning that AIP opted not only to tinker with the film's explicitness, but with its overall tone. By "tone," I mean all of the

DIAL HELP:

Charlotte Lewis stars in Ruggero Deodato's dopey but picturesque thriller.



controversial scenes which define the lead character's dark obsession, namely romantic interludes with such bizarre props as nail polish applicators, camcorders, rollercoasters, motor-scooters and, yes, tenor saxophones.

Video insiders have been noting with increasing alarm the reformatory aggression of Blockbuster Video—now the nation's largest video chain, with nearly 800 stores nationwide—which made headlines last year by announcing their refusal to stock Martin Scorsese's **THE LAST TEMPTATION OF CHRIST** (1988). Some customers have noticed that the success of that decision, from a publicity point-of-view, led to the subsequent removal from their shelves of many unrated and several R-rated horror titles.

While AIP's decision to edit **DANGEROUS OBSESSION** is inarguably their own, it proves without doubt that we seem to be entering a frightening new chapter of video history, one in which there's a video store chain with sufficient power to influence the content and editorial direction of every commercially distributed videocassette in this country. Think about it: if 800 stores buy only two or three copies of your video, you're substantially ahead, and Blockbuster is making sure that everyone in America knows what kind of material they *won't* stock.

The Watchdog is very fond of AIP Video—they made Mario Bava's **THE INVADERS** (aka **ERIK THE CONQUEROR**), Antonio Margheriti's **THE VIRGIN OF NUREMBERG** (aka **HORROR CASTLE**), and several worthy sword-and-sandal epics available—

and I don't intend to malign or discourage them. But they should follow Media Home Entertainment's example and offer their audience that which Blockbuster Video monolithically withholds: *a choice*.

An uncut, Italian-language version of Fulci's film can be found in ethnic video stores under the original title *Il miele del diavolo* (it's from UVI Video Productions). It's also letterboxed. Rent or buy that version instead. The other alternative is to do as the Watchdog does, and take your custom only to establishments that are in the business of renting and selling videos—*not* giving dictation.

VARIOUS VERBOTEN VIDEOS VICTORIOUSLY VOUCHSAFED

United American Video Corporation—which released Dennis Hopper's **THE LAST MOVIE** (see last issue)—has entered into the budget video business with panache, offering a slew of fine titles for under \$10.00. Among their first releases are John Gilling's **MANIA** (1959, the visual quality is superior to that of Sinister Cinema's version, **THE FLESH AND THE FIENDS**), A.L. Mariaux's **OASIS OF THE ZOMBIES** (which contains footage from Jess Franco's **TOMB OF THE LIVING DEAD**), and John Carpenter's **ASSAULT ON PRECINCT 13**. The company also handles budget releases nominally attributed to "Gemstone Entertainment, of Nashville, TN,"



which include two elusive Paul Naschy films: **DRACULA VS. FRANKENSTEIN** (aka **ASSIGNMENT: TERROR**, 1969) and **THE CURSE OF THE DEVIL** (*El Retorno de Walpurgis*, "Walpurgis Returns," 1973, a sequel to **THE WEREWOLF VERSUS THE VAMPIRE WOMAN**, 1970). The tapes are in the LP-mode, and packaging and transfer quality are generally excellent.

On the Sinister Cinema front, among their most interesting recent releases are John Llewellyn Moxey's

HORROR HOTEL (aka **CITY OF THE DEAD**, 1960; unquestionably *the* best-looking print available of this recommended sleeper); *Orlak, el Infierno de Frankenstein* (an atmospheric, Spanish-language mechanical monster movie, directed by Mexico's most consistently talented horror director, Rafael Baledón); **HERCULES AND THE PRINCESS OF TROY** (an English-language *pepla* shot in Italy—no dubbing!—featuring a early Carlo Rambaldi monster); and, at long last, **THE FACE OF THE**

DRACULA VS. FRANKENSTEIN (aka **ASSIGNMENT: TERROR**):

Copyright-conscious scientists Angel de Pozo and Karin Dor revive the "Frankensellen Monster" (Fernando Bilbao).

FACE OF THE
SCREAMING
WEREWOLF:
The Mexican poster art.



SCREAMING WEREWOLF, Jerry Warren's uproariously abortive version of the Mexican *La Casa del Terror* (1959), a Tin Tan comedy which featured Lon Chaney's final appearance as a werewolf. Chaney's fine, but the movie—which completely eliminates Tin Tan and all of the *intentional* comedy—must be seen to be disbelieved.

Private Screenings' **THE CLASS REUNION** is not a horror film, but the credit which reads "Original Screenplay by A.C. Stephen and Edward D. Wood Jr." may be of interest to more than a few readers. Stephens, of course, also helmed Wood's **ORGY OF THE DEAD** and the two also collaborated on **FUGITIVE GIRLS**, an early Seventies nudie in which Wood himself briefly and depressingly appeared.

Comments

*AIP Home Video—their acronym, incidentally, stands for Action International Pictures—ultimately released DANGEROUS OBSESSION with far fewer cuts than I was warned about. The company's president warned me that an explicit anal sex scene and motorcycle masturbation scene had been removed, though the complete copy of the film later supplied to me by AIP did not contain any shots during these scenes which could be deemed "explicit" in the literal sense. The anal sex scene was implicit in the original, and the motorcycle scene was released with only slight abbreviations. AIP's DANGEROUS OBSESSION clocks in at 78m (less than a minute shy of *Il miele del diavolo*, though*



the box reports 83m and the tape label 88m!); it is recorded in Hi-Fi but not, as the box suggests, in stereo. Incidentally, Fulci's own cameo in the film remains in both versions. He plays the old codger operating the jewelry stand in Venice.

For the record, *DANGEROUS OBSESSION* contains only one brief scene NOT found in the Italian video: it's the first flashback scene in which Bianca Marsillach is given the doll (which becomes her surrogate "baby") by her lover, Stefano Madia, who tells her "Now you can't say I never think about you." Likewise, *Il miele del diavolo* contains only one scene not retained by the AIP version: after Marsillach strikes abducted surgeon Brett Halsey across the face with the butt of an axe, she unbuttons her jeans and raises her sweater to rub his bloodied face over her exposed abdomen.

Something that continues to haunt me about *DANGEROUS OBSESSION* is the title change, because "The Devil's Honey" appears twice in the film as a phrase from a crucial poem. Halsey's second recital of the poem ends the film, giving the original title an unusually powerful resonance. (In fact, the title is the best thing about the picture!) When I complained about this in print elsewhere, someone at AIP sent me a clipping about how American movies are often retitled for the European market. My favorite example was the Jessica Lange film *THE MUSIC BOX* (1991), which had been retitled *HER FATHER—A NAZI?!!!*

As mentioned elsewhere in this book, Mogul Video's announced release of Deodato's *CANNIBAL HOLOCAUST*—like every other announced release of this film in America—was cancelled, then the company itself went belly-up.

DANGEROUS OBSESSION:
Brett Halsey and Bianca Marsillach in Lucio Fulci's steamy S&M melodrama.

27 *Face to Face* with "FACELESS"

July/September, 1990



*Misty mesa nowhere/A
half a mile to Pa-ra-dise/
Tell me what you find
there/Beyond the scene of cold dis-
guise/Three di-men-sion rain-bows
rise/be-fore your eyes/Draw the shades
down/Watch this wool unwind/and see
right through those/con-fi-den-tial
phone calls...*

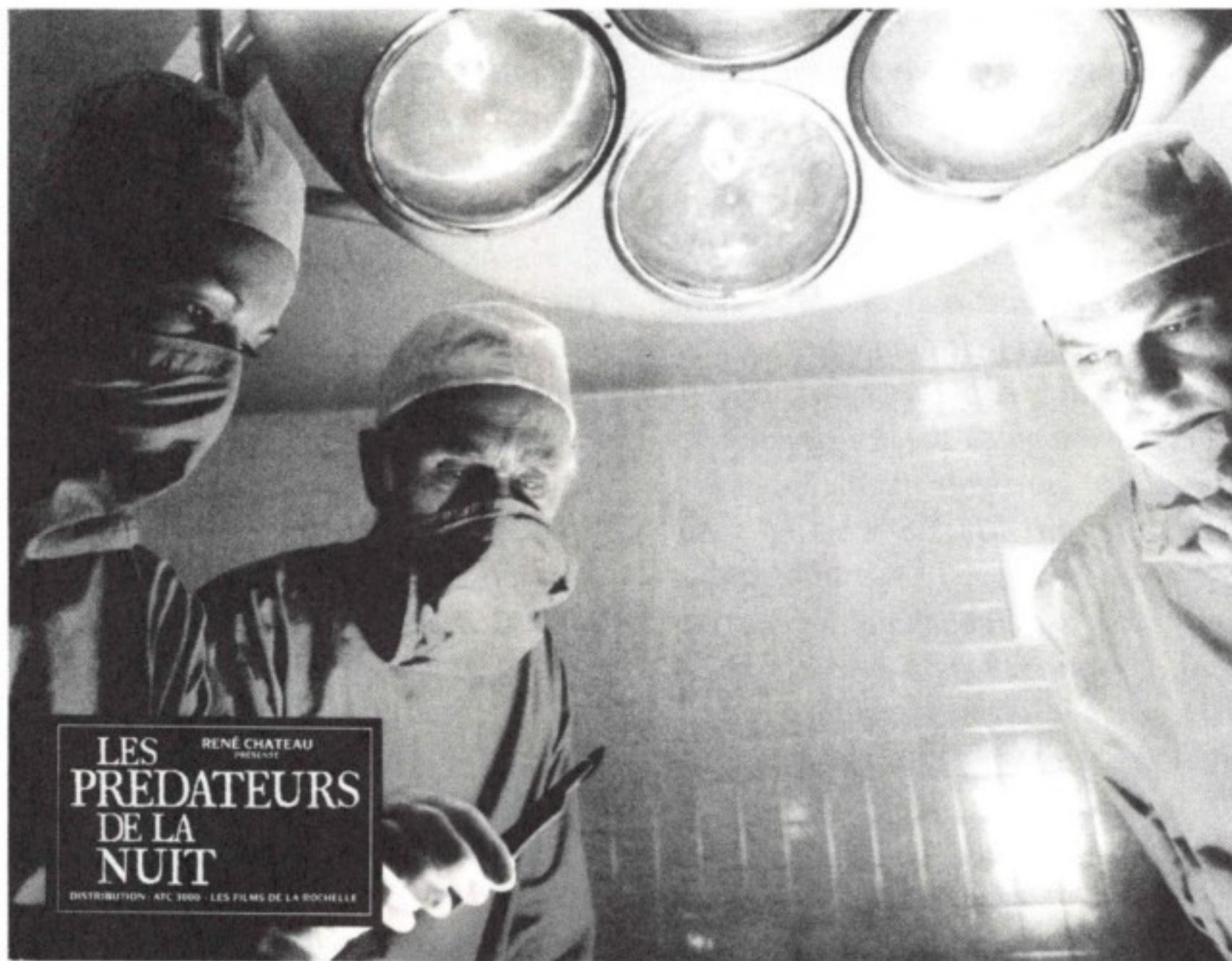
The unpublished poetry of T.S. Eliot?

A newly unearthed subtraction from Molly Bloom's soliloquy?

No way, folks—it's the lyrics to Romeo Mussamurra's "Faceless," the love theme from Jess Franco's long-awaited return to the gore film! Vocalized in sparkling Barry Manilow

FACELESS:

Dr. Flamand (Helmut Berger) is assisted by Brigitte Lahaie and master surgeon Anton Diffring in the restoration of his daughter's ruined face.



intonations by Vincenzo Thoma, the song pops up throughout the movie at the drop of a... well, at the drop of a surgically-removed face, and becomes perhaps the most endearing musical interlude in horror films since the Templar Chant of the **BLIND DEAD** quartet. And now you can hear it too—if you're Canadian!

While there remains no announced plan to release **FACELESS** in the United States (it has long been available on French video under the title *Predateurs de la Nuit*, "Predators of the Night"), it is already available on videocassette from the Toronto-based label, Malofilm Video.

FACELESS is the first movie that the ultra-prolific Franco has made with a complete, 50-member production crew in nearly 20 years (since **COUNT DRACULA**, 1970), and the result is easily one of his best films: a slick, sick, All-Star production that unreels like a "That's Entertainment" of Eurotrash sleaze. The film stars Helmut Berger (of **DORIAN GRAY** infamy, as "Dr. Flamand"); Telly Savalas (**HOUSE OF EXORCISM**); Brigitte Lahaie (a French hardcore actress in her first, fully-clothed part); Chris Mitchum (doing Eastwood better than Eastwood does nowadays); Anton Diffring (the late **CIRCUS OF HORRORS** superstar in his final role); Caroline Munro (as a kidnapped, coked-up, fashion model); Gerald Zalcr—(the TV screen cut off the rest of his name, but he played the memorable Mr. Hyde in Walerian Borowczyk's **BLOODLUST**); and Howard Vernon and Lina Romay as Professor and Mrs. Orloff! In a nod to

Edgar Wallace enthusiasts, Franco names two characters "Bryan Wallace" and "The Ringer"!

Jeff Deverett, the general manager of Malofilm, confided that the company had more difficulties getting **FACELESS** past the Ontario Film Review Board than with any release since Clive Barker's **HELLRAISER** (1988). The celluloid snipers at the Ontario Film Review Board (OFRB) imposed six (short) cuts on the 94m film, amounting to a total of less than 3m. The instructions to Malofilm were to delete:

1. Brigitte Lahaie inserting a hypodermic needle into patient Stéphane Audran's eye (about 34-35m into the picture).

2. The scene of Gordon—Dr. Flamand's subhuman assistant—revving up a chainsaw in the operating room and removing a skinned face donor's head (55m).

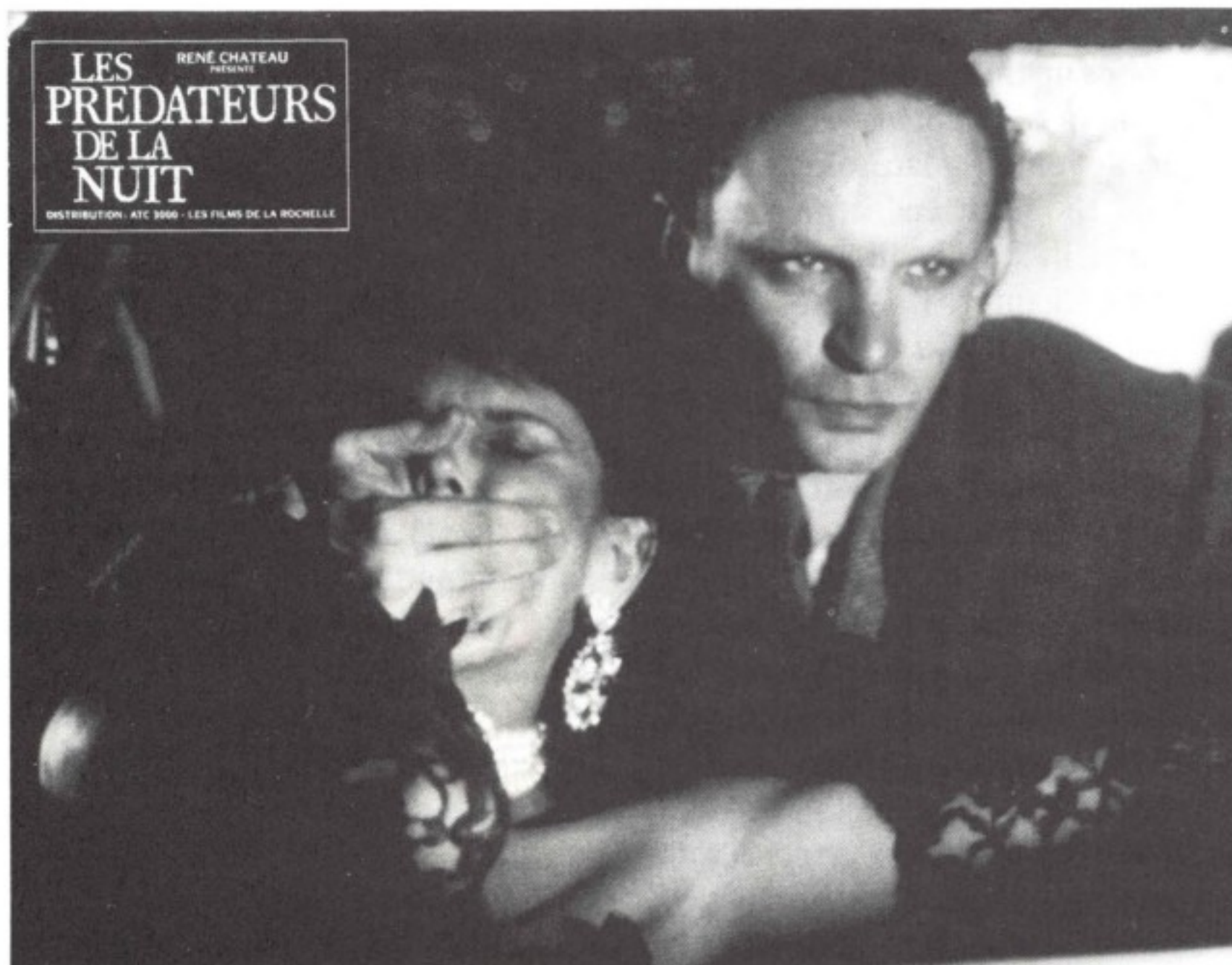
3. A brief shot of Lahaie plunging scissors into a male prostitute's neck (68m).

4. Gordon using a power drill to nail a nosy hospital attendant through the head, as she cowers in a closet (80m).

5. Two surgical shots, one of the removal of facial tissue and two, the placing of this tissue on Flamand's daughter's face (84-86m).

The Watchdog was able to screen an uncut copy of **FACELESS**, along with Malofilm's edited version and, while it's always better to see the unedited version of anything, I must say that the movie's special makeup effects are pretty crude, and the loss of

FACELESS:
*Caroline Munro is
 abducted by someone who
 likes her looks.*



some of them actually enhances the impact of certain scenes (particularly the first operating room mishap). Still, I feel compelled to question the clarity of the OFRB's judgment on at least one or two counts. For example, while they objected to the chainsaw removal of a faceless dummy's head, they allowed Malofilm to retain the shot that immediately follows—Gordon lifting the severed head by its hair and kissing it tenderly on the lips... er, *teeth*.

No movie has starred this many of the Watchdog's idols since **THE HOUSE OF THE LONG SHADOWS** (1983); every time a new actor appeared onscreen, I found myself filled with warm, nostalgic affection. To quote Diffing's character—a murderous Nazi surgeon—"Deep down, I'm

a real sentimentalist." And would you believe it, **FACELESS** is a Christmas movie!

THE LONG & SHORT OF "PIT"

Imperial Video Corporation—who brought such fine European horror fare as Michele Soavi's **STAGEFRIGHT** (1986) and Lamberto Bava's **DEMONS 2: THE NIGHTMARE CONTINUES** (1987) to domestic video—has a new release that's getting a lot of attention.

THE DEAD PIT (1989), an American production directed and co-scripted by Brett Leonard, was issued earlier this year in the first "electronic,

three-dimensional" video box. (Of course, one could argue that all video boxes are three-dimensional, but let's not spoil their fun.) The box is made from standard cardboard, but the front is plated top-to-bottom in molded plastic, which allows the shape of a zombie to "push forth" from the flat background. If you touch the area beside his rotting hand that says, "Press Here," the zombie's beady little eyes flash on and off for about a minute. It's reportedly good for up to 10,000 plays—certainly more than you can say for the cassette inside. (Somebody at Imperial—or the post office—must have had a lot of fun with mine before it reached me.) Imperial has since released two other videos, including **BLACK ROSES** (a 1989 production already aired on the USA Network, featuring Julia **CREATURE FROM THE BLACK LAGOON** Adams), with similar box gimmicks.

So how's **THE DEAD PIT** itself?

In a word, CUT. Much of the special makeup effects mayhem supplied by Ed Martinez has inexplicably been left on the cutting room floor.

The videocassette carries no MPAA rating, so the fact that any cuts were made seems rather curious. Here's what got glossed over by some fast cutting:

1. Dr. Ramzi slowly inserting a hypodermic syringe into a patient's tear duct.

2. A body with its eye gouged out, as seen by Jane on the floor.

3. A closeup of the Nurse's bloodied head as she slams lifelessly onto the floor.

4. A policeman's head being slowly crushed between a zombie's hands on the patrol car.

5. Nurse Kigar's head being crushed by the vengeful Nurse Robbins.

6. The gory, reanimated remains of Nurse Kigar walking into closeup toward Dr. Swan in the bright hospital restroom, where she begins to messily devour someone's brain.

7. A male hospital intern being crushed, torn apart and eaten by the invading hoards of walking dead.

8. Ramzi's experimental surgery on Dr. Swan, whose exposed brain is sadistically penetrated by long probes and wires.

The box lists the running time as "approximately 95 minutes."

HEY, STUART—GET A NEW (RE)AGENT!

Last January, CBS-TV broadcast one of those Made-for-TV horror movies which most of us have learned through bitter experience to ignore. Titled **DAUGHTER OF DARKNESS**, it starred Anthony Perkins and Mia Sara and was filmed on location in Bucharest, Romania. TV GUIDE carried full page ads for the vampire opus, which were noticeably skimpy on details, unlike the ads which networks habitually place for tedious tear-jerkers, which always note with aberrant pride the directorial guidance of a Karen Arthur or an Ivan Nagy. What's interesting about this particular film is

that it was directed by *Stuart Gordon* (!), a fact which the network did not see fit to advertise.

I passed on **DAUGHTER OF DARKNESS** in favor of Nick at Nite's **GREEN ACRES** rerun but, thanks to an industrious friend's VCR, I was given a second chance to view it and bring you the facts.

Sara (the heroine of Ridley Scott's **LEGEND**) plays a young woman subjected to strange nightmares in the wake of her mother's death, which beckon her to Romania to find her long lost father. In Bucharest, she discovers many of the bizarre landmarks in her dreams and her quest is joined by a taxi driver (Deszu Garas), a menacingly suave, Romanian musician (Robert Reynolds), and a pain-in-the-ass (Jack Coleman) from the American consulate. To make a long and tedious story short, Sara's father turns out to be an aristocratic vampire posing as a glass blower (Perkins, speaking with Lugosian marbles in his mouth). Since vampires are dead and cannot conceive, this makes Sara something of a *maculate conception* (my phrase). Perkins' flock vote to overthrow their leader and impregnate his daughter to give vent to a new mutant race of "human immortals" (*their* phrase). The climax finds Sara and her cabman—who confesses, in a slow moment, that his great great grandfather put the stake to Count Dracula himself!—rescues Count Perkins from his hungry hoards and burns out the nest of undead.

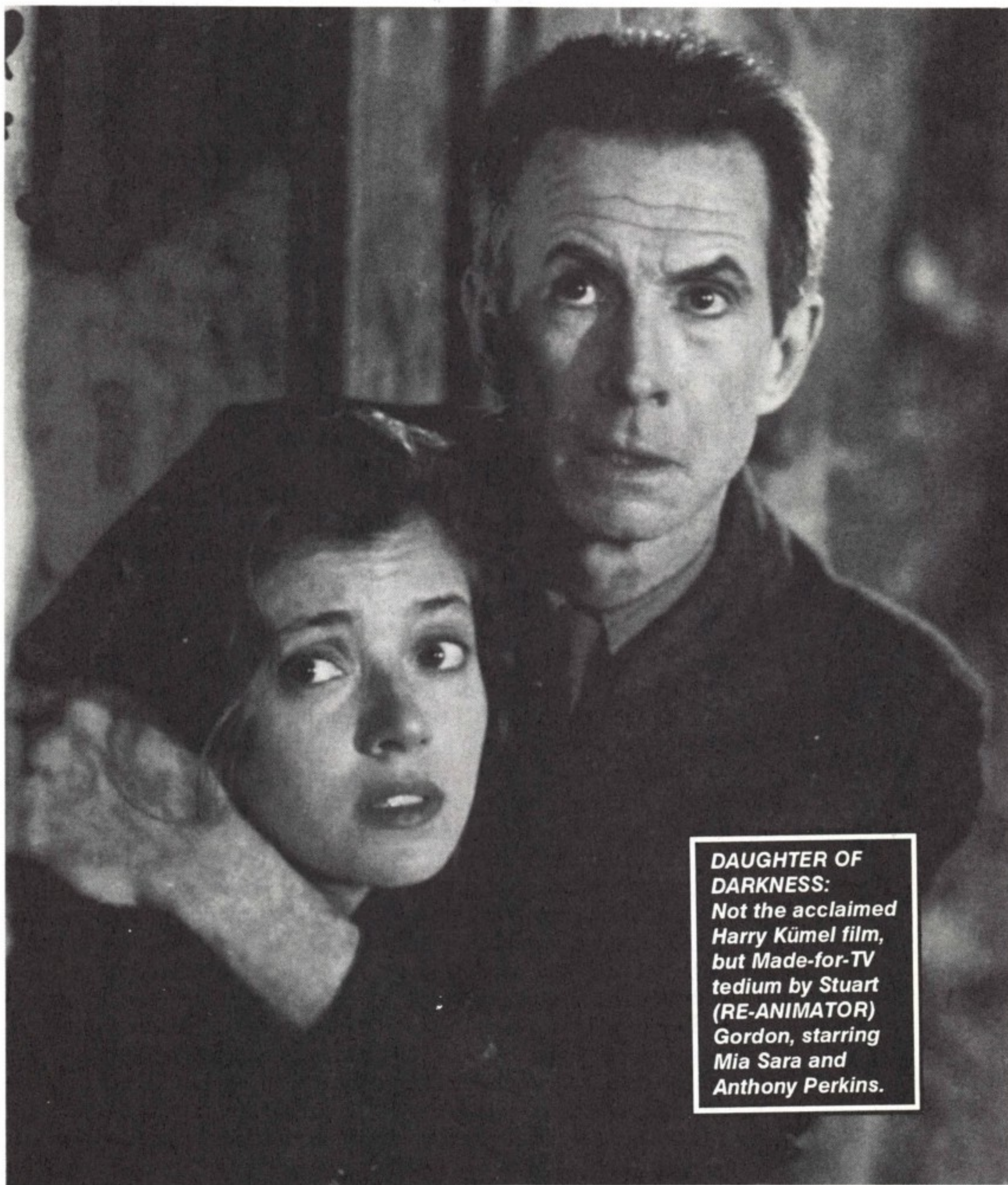
Co-producer Andrew Laskos' teleplay has holes you could ride a

troika through, like not sharing any information about Sara's character or background until it's too late. It's mentioned—just before the end credits—that she's *a high school soccer coach* and, seconds later, she accepts the proposal of a hero she hardly knows, just to give this profoundly unromantic movie a whiff of TV-style ardor!

Incredibly, Standards & Practices won't allow vampirism to be portrayed on CBS in prime time, so there's no *blood* in the picture, apart from some transparent plasma bags shown briefly in a hospital refrigerator. One vampire woman is staked. In the stomach. She doesn't bleed. And there are *no* fangs—Craig Reardon's special makeup effects equip these tele-vamps with Venus Fly Trap tongues instead!

DAUGHTER OF DARKNESS is well-photographed by Ivan Mark but it is nothing less than a tragedy for its stars and director. Anthony Perkins struggled for nearly 20 years to avoid identification with Norman Bates but now, following Gerard Kikoine's hilariously bad **EDGE OF SANITY** (1989) with this effort, he seems content to swan-dive into the deepest dreck the genre has to offer. Perkins is one of the screen's true originals and he deserves better.

And what has happened to Stuart Gordon? With **RE-ANIMATOR**, **FROM BEYOND** and **DOLLS**, he established himself as one of the most promising and consistent filmmakers working in the genre during the 1980s. There's been nothing associated with his name in the past



DAUGHTER OF DARKNESS:
Not the acclaimed Harry Kümel film, but Made-for-TV tedium by Stuart (RE-ANIMATOR) Gordon, starring Mia Sara and Anthony Perkins.

few years but a chain of unreleased and unrealized projects. The Watchdog hopes he thrives again soon.

CLV CI'S ASAP, OK?

In an unusual marketing move last April, Image Entertainment released nine new laserdisc titles for *one month only*. The titles were: Jed Johnson's **ANDY WARHOL'S BAD** (1971); David Cronenberg's early masterpiece **THE BROOD** (1979); Allan Holzman's **FORBIDDEN WORLD** (1982); Larry Cohen's **GOD TOLD ME TO** (aka **DEMON**, 1977); Norman J. Warren's **HORROR PLANET** (aka **INSEMINOID**, 1982); **THE LAST DAYS OF MAN ON EARTH** (New World Pictures' re-edited version of Robert Fuest's **THE FINAL PROGRAMME**, 1973); **A LITTLE NIGHT MUSIC**, Harold Prince's 1978 film of Stephen Sondheim's Bergman-inspired musical; the 141m, "restored" version of Peter Medak's **THE RULING CLASS** (1972, which originally ran 154m); and Stephanie Rothman's **THE VELVET VAMPIRE** (1971). All titles were priced at \$39.95, except the extra-long **A LITTLE NIGHT MUSIC** and **THE RULING CLASS**, which listed at \$49.95.

The nine titles were licensed to Image by Nelson Entertainment for a mere 30 days, the time remaining before Nelson lost all rights to said material (on June 1, 1990). The decision to release was reportedly so sudden that national video magazines could not be notified and many discount video outlets simply spread the word as best

they could, while accepting incoming orders. Though Image Entertainment was unable to accept orders for these titles past their strictly enforced cut-off date of May 31, copies may still be found for sale or rental in outlets clever enough to have ordered them in quantity.

It's certainly nice to have them—especially **THE BROOD**—but it's going to fry more than a few couch potatoes if Limited Time Ordering becomes a common practice.

In the meantime: Instant Collector's Items, folks!

CUT THE CABLE

When you pay for a cable channel that specializes in presenting commercial-free, feature films, isn't your assumption that these films will always be shown *uncut*?

Well, in recent months, the Watchdog has noticed that erotic films shown on both Showtime and Cinemax are consistently less steamy on Showtime, which means that they are obtaining "cool" versions of these movies or deliberately editing-out images of overfriendly contact.

Since acquiring The Disney Channel, the Watchdog has been aghast to find words and entire scenes censored from "Disney Late Night" presentations (which the network describes in their on-air promotions as being, "For the Adult Viewer"). Disney does not precede these films with any announcement or admission that they have been altered or edited for broadcast.



Innocuous, unexploitative, bare-bottom shots have been de-mooned from such films as Alan Rudolph's **MADE IN HEAVEN** (Timothy Hutton), **SPLASH!** (Daryl Hannah), and Ray Harryhausen's **CLASH OF THE TITANS** (Judi Bowker's body double). **TITANS** also lost a brief, non-exploitative shot of a woman nursing her child, and the bloody *denouement* of the Medusa's decapitation by Theseus (Harry Hamlin). Even the PG-rated George Burns vehicle **GOING IN STYLE** was deemed unfit for mature Mouse-

keteers, forfeiting a poignant scene in which the aging Burns weeps and loses control of his bladder while sifting through a dead partner's belongings). The "S" word is regularly eliminated from any PG film brazen enough to include it, as are the blasphemous exclamations of "G" and "JC."

Disney Channel promos for their May premiere of **WHO FRAMED ROGER RABBIT?** deleted Joanna Cassidy's famous line, "Is that a rabbit in your pocket, or are you just happy to see me?" It will be inter-

THE LAST DAYS OF MAN ON EARTH: Jenny Runacre and Jon Finch in Robert Fuest's decorous adaptation of Michael Moorcock's *THE FINAL PROGRAMME*.

esting to see how Robert Zemeckis' film (particularly Baby Herman's dialogue) fares when it finally reaches the airwaves.

A similar misuse of celluloid is occurring on The Comedy Channel's MYSTERY SCIENCE THEATER 3000, which airs on the free cable channel Saturday afternoon, evening, and in the wee hours of Sunday morning. The show's basic premise is that an astronaut and his two robot pals, stuck on the slow spaceship back to Earth, are being entertained with weekly transmissions of movies unfit for earthly consumption. What follows is a movie, with commercial interruptions, shown *behind* the silhouettes of our three spaced-out hosts, who talk back to the screen with alleged witticisms until "The End." Some of the movies recently roasted on MST 3000 are **THE MAD MONSTER** (1942), **THE SLIME PEOPLE** (1963), Mamie Van Doren in **UNTAMED YOUTH** (1957—they talked over Eddie Cochran's only song!), and Willis O'Brien's ultra-rare **THE BLACK SCORPION** (1957). What makes this abuse all the more aggravating is that these films—which can only be purchased on fuzzy duped cassettes—are being presented on MST 3000 in gorgeous, pristine condition!

One can only hope that The Sci-Fi Channel will present some of these state-of-the-art transfers properly, when they begin broadcasting sometime in the future.

Comments

This column is a combination of the "Watchdog" columns from GORE-ZONE #'s 14 and 15.

*Jess Franco's **FACELESS** (one of the best horror movies of recent years) remains unreleased on tape in the United States. Go figure.*

*My feelings about MYSTERY SCIENCE THEATER 3000 have mellowed somewhat over the years. I've come to appreciate the work that goes into the show's deconstructive sense of humor, but it works best for me in small doses. If there was another place where these beautiful prints could be seen without a running commentary, I'd have no misgivings at all. Donna and I were flattered when a friend told us that **VIDEO WATCHDOG** was mentioned during one of MST 3000's 1991 shows; he thought it was during the credits sequence of **THE UNEARTHLY** (1957): "I read in **VIDEO WATCHDOG** that Geoffrey Dennis didn't like what J. Mann did to his screenplay." We're looking forward to the re-run.*



Remembering Terence Fisher

28

Winter, 1990



Terence Fisher, whom many horror buffs regard as the greatest director ever to specialize in the genre, died over 10 years ago—June 18, 1980—at the still promising age of 76. It's a fact worth remembering.

Phil Hardy's *THE ENCYCLOPEDIA OF HORROR MOVIES* claims

that Fisher died "shortly after" his last film [*FRANKENSTEIN AND THE MONSTER FROM HELL*, 1973]. In fact, the poor man actually lived on without working (but wanting desperately to) for nearly a decade, his contribution snubbed by the studio he helped to build, his achievements eclipsed by a new generation of



FRANKENSTEIN AND THE MONSTER FROM HELL: Director Terence Fisher on the set of his last film, adding finishing touches to the Monster (Dave Prowse).

bloodthirsty, young turks determined to darken the genre. Look around, Watchdogs: they succeeded. One could make a pretty solid case for the argument that, when Terence Fisher died, he took the Good from the battle between Good and Evil with him.

1980 was an evil year. Fisher's passing followed those of two other giants—Alfred Hitchcock and Mario Bava—by less than two months. Time has proven each of them irreplaceable. Hitchcock, of course, has been paid tribute in a great many books. I'm slowly but surely compiling a proper biography of Mario Bava. Richard Klemensen's remarkable publication *LITTLE SHOPPE OF HORRORS* is entirely dedicated to Hammer Films, but one wonders why so little of value has surfaced in *book* form in the last decade about Britain's greatest Gothic filmmaker, an artist whose works were so pivotal and popular not so long ago.

The majority of Fisher's horror films were period pieces, vibrant with ancient myths while forging new mythologies, and therefore haven't dated at all. They illustrate the attractions of evil without tempting their audience to enjoy the defeats of those on the side of Good. If Evil is presented as an alluring force, Good typically resides in Fisher's films at the core of human character, whether it is coarse (see his many coughing landlords and morticians), pretentious (any delightful Miles Malleon performance), victimized (any of Baron Frankenstein's

creations or unwilling pawns) or visionary (the Baron himself).

Baron Frankenstein, so vividly portrayed in six films by Peter Cushing, is the capstone of Fisher's pronounced gift for characterization: it is inarguably the most complete and complex character ever essayed in horror films. Frankenstein may embody amorality, but his intentions are so pure and his dedication so intense that we cannot help sharing his quest for success, almost as blind to its repugnant horrors as he. When the *FRANKENSTEIN* series is watched back to back, we see the Baron following a tragic trajectory from youthful ambition to senile defeat, and the series ultimately forms the genre's greatest (and perhaps only) epic tragedy, a truly Modern Prometheus.

The following list is not meant to be a definitive study of Terence Fisher; it's simply an index to help those readers with an interest in studying the work of this master craftsman on video and television and, more importantly, to understand the various condition this material is in. I have not included certain titles like *ISLAND OF THE BURNING DOOMED* (1967), *FRANKENSTEIN CREATED WOMAN* (1967) or *THE DEVIL'S BRIDE* (aka *THE DEVIL RIDES OUT*, 1968); while these films are often shown on television, their contents are seldom tampered with and they are not yet available on US video.

STOLEN FACE

(1953, *The Nostalgia Channel*)

When plastic surgeon Paul Henreid is jilted by concert pianist Elizabeth Scott, he transforms a disfigured criminal into her twin—believing that beauty will salvage her twisted soul—and marries her. He soon wishes he hadn't. A surprisingly satisfying precursor to the surgical horror films made years later by Georges Franju and Jess Franco but also, more pertinently, the foundation of the Mind/Body schism that resides at the thematic core of much of Fisher's *oeuvre*.

THE FOUR-SIDED TRIANGLE

(1953, *Sinister Cinema*)

Sinister's tape replicates the American release version of this seminal Fisher film, so the title on the print appears as **THE MONSTER AND THE WOMAN**; unfortunately, the film is so rare today that this sadly incomplete (72m, not the full 81m) version is the only game in town. The incompleteness of this particular tape detracts none of the story, but eliminates a fair amount of carefully wrought character development. In its complete form, this rather talky film gains a good deal of heart and resembles a sci-fi take on **JULES AND JIM**, as a duplication machine allows two scientists (one of them John Van Eyssen, **HORROR OF DRACULA**'s "Jonathan Harker") to share the same woman (Barbara Payton). Film historians have tended to downplay the importance of this, Fisher's first true fantasy film, though it clearly anticipates his entire *FRANKENSTEIN* series in general, and the

spiritual dilemmas treated more comprehensively in **FRANKENSTEIN CREATED WOMAN** and **FRANKENSTEIN MUST BE DESTROYED**, in particular. A must for Anglo fantaphiles.

SPACEWAYS

(1953, *Sinister Cinema* and *The Nostalgia Channel*)

An essentially dull film, in which Top Secret rocket experiments are complicated by espionage, an extramarital affair, and a possible murder. Small glimpses of Fisherian technique aren't enough to adequately cinematize this garrulous radio adaptation (scripted by **FOUR-SIDED TRIANGLE**'s Paul Tabori), keeping it ploddingly earthbound.

THE CURSE OF FRANKENSTEIN: The Creature (Christopher Lee) prepares to suppress the Baron's dirty laundress (Valerie Gaunt) in Fisher's first horror classic.



**HORROR OF
DRACULA:**
Lucy (Carol Marsh)
enjoys a tea break in the
Holmwood family crypt.



THE CURSE OF FRANKENSTEIN
(1957, Warner Home Video)

Aside from a brief shot of Baron Frankenstein (Peter Cushing) dunking a bird-pecked severed head in an acid vat, this grisly, epoch-making horror classic was left alone by the censors. The shot now seems to be missing from prints world-wide. Warner's cassette bears the burden of time-muted Eastmancolor.

HORROR OF DRACULA
(1958, Warner Home Video)

There are many images from Fisher's masterpiece—often reproduced in still form—which simply cannot be found in any known prints: the bloody staking of Valerie Gaunt (no squirting gore, no shot of the stake protruding from her chest when she ages into a withered hag); the gnarled, undead body of Jonathan Harker, discovered in Dracula's crypt by Van Helsing (but never shown); and, of course, the famous "peeling stage" of Count Dracula's disintegration (concealed in censored prints with a repetition of Cushing's reaction shot). Watchdog *amigo* Steve Bissette was lucky enough to see these fleeting images, in the late Sixties, during a Canadian TV broadcast—so we know it once existed. Today, Canadian cassettes package the same version circulating here. Does anyone know if these long-missing scenes are included on the Japanese release? We Occidental Hammer fans have been reading about the ultra-violent "Japanese versions" of these movies all our lives; isn't it about time those rumors paid off?

**THE REVENGE OF
FRANKENSTEIN**
(1958, Cinemax)

One of Fisher's undisputed masterpieces, this first sequel to **CURSE OF FRANKENSTEIN**—a Columbia release—had gone without broadcast for nearly a decade, until it was shown last year on Cinemax (where

it was shown with almost no fanfare, and inconveniently scheduled during working and sleeping hours). The transfer was almost as good as one might've hoped, too, apart from its faded Eastmancolor stock.

THE HOUND OF THE BASKERVILLES

(1958, Magnetic and CBS/Fox Home Video)

Magnetic Video, the pioneering label of the video industry, released this superb Conan Doyle adaptation way back in 1979. Transfer technology was understandably primitive then, and this long out-of-print cassette is far too flat- and pastel-looking, of value only as a Collector's Item. The CBS/Fox transfer is a big improvement; the lovely blue wisps of cigar smoke, shown wafting above conversations in Baskerville Hall at night, voluptuate the retina with Technicolor presence, and should have even the most ardent anti-smoker pining for an innocent whiff of the nearest, well-stocked humidor.

THE MAN WHO COULD CHEAT DEATH

(1959, TNT)

The late Anton Diffring, of *FACELESS* fame, stars in this seminal surgical horror film about glandular rejuvenation, which co-star Christopher Lee has described as the most sumptuous-looking film Hammer ever produced. Cameraman Jack Asher is truly the real star of this recently remastered Warner Brothers transfer, presently in TV

syndication. Not one of Fisher's major films, nevertheless, as it doesn't come across with his usual sense of refinement (the villain overtly resides at "13 rue Noir"—ha ha). Speaking of things French, scream queen Hazel Court reportedly appeared topless in an "uncovered" version exported to France. *Avez-vous les cassettes, chiens du garde?*

THE MUMMY

(1959, Warner Home Video)

I'm told that the cardboard-boxed, re-release edition of this cassette (\$19.95) features noticeably paler color than the earlier, plastic-cased, \$59.95 edition—and color is what this gorgeous film is all about. The transfer is from the American release edition, which deleted the pay-off shot of a sequence in which Kharis (Christopher Lee) has his tongue torn out by tong-bearing Nubians before his premature burial.

THE BRIDES OF DRACULA

(WTBS)

Nothing taken away from this must-see classic, or added—unless you count its sumptuous visual restoration by Warner Brothers Television Syndication. For the first time in 30 years, watching this film on television really does carry all the excitement of seeing its tooth-sharp imagery on the big screen. Local prints may still bear the old Universal International logo; these are complete but old, and usually splicy with age.

THE TWO FACES
OF DR. JEKYLL:
*The domestic theatrical
campaign.*

LIKE NOTHING YOU HAVE EVER SEEN!



THE NERVE
SHATTERING
STORY OF
A MAN
WHO COMMITTED
EVERY OUTRAGE
IN THE BOOK
...LIVING A
HOLOCAUST
OF HORROR
BEYOND IMAGINATION!

A SHOCK ENDING
THAT YOU DARE
NOT REVEAL!

AMERICAN INTERNATIONAL presents
**ROBERT LOUIS STEVENSON'S
STUDY IN TERRIFYING EVIL!**

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starring
PAUL MASSIE • DAWN ADDAMS • CHRISTOPHER LEE **IN COLOR AND MEGASCOPE**

Produced by MICHAEL CARRERAS • Directed by TERENCE FISHER • A HAMMER FILM PRODUCTION

THE TWO FACES OF DR. JEKYLL

(1960, local TV stations)

Eight minutes are missing from this interesting albeit oft-maligned rethinking of the Jekyll/Hyde story. When the film was acquired for distribution in the States by American International, actors Christopher Lee and Paul Massie had to extensively redub their lines to make the film suitable for the juvenile market; hence, lines like "Go to Hades!" "You ruthless Witch!" and my favorite, "Darn you, Jekyll!" Pretty circumspect for a movie that otherwise revels in prostitution, opium-smoking, and marital rape. Thirty years have passed, but this bastardized version remains the only print in circulation.

CURSE OF THE WEREWOLF

(1961, MCA Home Video & WTBS)

MCA Home Video remastered this video—Fisher's first color film with the great cinematographer Arthur Grant (*TOMB OF LIGEIA*)—from its original negative, which helped to restore some throat wounds and blood-drooling closeups of the lycanthropic Oliver Reed, as well as one of the earliest "squib" shots used in films: when his adoptive father (Clifford Evans) shoots him with a silver bullet, Reed's silver-furred chest literally rockets forth with Technicolor crimson. Oh, yes: look for the early shot in which the pasty-faced Marquis (Anthony Dawson) picks a scab off his nose—that's a censored sight which the British *still* haven't seen!

THE PHANTOM OF THE OPERA

(1962, local TV stations)

When NBC-TV bought the broadcast rights to this film in the mid-Sixties, the network hired the American-based Irish actor Liam Redmond (*THE GHOST AND MR. CHICKEN*), among others, to act in a few tiresome scenes set in Scotland Yard's Black Museum. This footage (which Fisher obviously had nothing to do with) expanded the film from a trim 84m to a tiresome 90m.

The Watchdog was pleasantly surprised—while tuning in to a recent broadcast on Dayton, Ohio station WRGT—to find this extraneous footage neatly deleted! I thought this might be the handiwork of an enterprising, especially knowledgeable projectionist, until a traditionally censored shot—the Phantom's hunchback assistant stabbing the opera house's rat-catcher (Patrick

THE PHANTOM OF THE OPERA:
The long-missing scene of the attack on the opera house rat-catcher (Patrick Troughton) by the Phantom's misshapen friend (Ian Wilson).





DRACULA, PRINCE OF DARKNESS: The Count (Christopher Lee) prepares to indoctrinate Suzan Farmer into the cult of the Undead.

Troughton) in the eye—unreeled before me for the first time since 1962! Check your local listings.

THE GORGON

(1964, Columbia, Goodtimes, Image laserdisc)

An atmospheric masterpiece hindered by some attempts, in the last reel, to show too much (Roy Ashton's severed head prop is painfully inadequate even by yesterday's standards). RCA Columbia's tape is of very good quality; the LP-recorded Goodtimes tape (priced at less than \$10) is a little fuzzier; and Image Entertainment's virtually recaptures the experience of seeing it in 35mm. Bibliophile note: while Phil Hardy's aforementioned book makes a gripping critical case for this film, it's based on a synopsis that bears no similarity at all to the film itself!

THE EARTH DIES SCREAMING

(1964, Shock Theater Video)

Despite its horrific title, this is in fact a very short (62m!) return to science-fiction. A pilot returning to England finds his community hosting a holocaust at the hands of alien robots capable of turning humans into horrible zombies at the touch of a claw. With no time to waste on the character development which distinguished **THE FOUR-SIDED TRIANGLE**, Fisher relies heavily on mystery and situational suspense. Mark Longley's Shock Theater Video—a mail order service based in Milwaukee, WI—offers a greenish, slightly fuzzy, but complete transfer of this otherwise unavailable title.

DRACULA—PRINCE OF DARKNESS

(1965, WTBS)

Originally distributed to theaters and television by 20th Century Fox, the rights to Fisher's long-awaited sequel to **HORROR OF DRACULA** are now held by Warner Brothers. (20th prints may still be in limited, local circulation; many of these have been censored of the gory details of the Count's resurrection.) Warner's prints are impeccable, complete, but rather on the dark side—Dracula's drowned face is completely invisible in the final underwater shot. Unlike its predecessor, **PRINCE** was lensed in the Techniscope widescreen process; consequently, during the opening credits (in which the final moments of **HORROR** are recapped) an oval smoke-ring was

used to frame the older 1:85 ratio footage. You can't see the smoking ring in the unconverted 20th prints; the Warner prints "squeeze" the pre-credits image to make the frame fully visible.

FRANKENSTEIN MUST BE DESTROYED

(1969, WTBS and Cinemax)

As the Watchdog reported in GOREZONE #3, Warner's current TV prints restore Baron Frankenstein's rape of Anna (Veronica Carlson), a scene deleted from American theatrical prints in 1970—though its imagery remained on its posters. The scene was criticized as being an unnecessary, last minute addition by Carlson, but it's ingeniously choreographed by Fisher, brilliantly acted, and enhances the tension in the characters' later

scenes together. At this point in their somewhat parallel careers, Fisher was directing suspense sequences superior to those being made by Hitchcock. The BBC-TV documentary **HAMMER: THE STUDIO THAT DRIPPED BLOOD!** contains a brief bit of B&W footage of Fisher directing this film, which he considered (with **HORROR OF DRACULA**) his best work.

FRANKENSTEIN AND THE MONSTER FROM HELL

(1973, local TV stations)

Don't hold your breath waiting for this Paramount release to turn up on Paramount Home Video (though its camp-anion feature, **CAPTAIN KRONOS—VAMPIRE HUNTER**, has been on tape for years); although R-rated in its theatrical days, Fisher's swan song is essentially complete when



FRANKENSTEIN MUST BE DESTROYED: Suppressed in America for 20 years, Baron Frankenstein (Peter Cushing)'s rape of Anna (Veronica Carlson) is now included in domestic TV prints.

**FRANKENSTEIN
AND THE MONSTER
FROM HELL:**
*Shane Briant, Madeleine
Smith and others survey
the mortal wreckage of
Baron Frankenstein's
final creation (Dave
Prowse).*



shown on most stations. Though an incredibly graphic brain transplant is usually shown intact, Paramount's TV prints appear to have pre-deleted a notorious shot in which Baron Frankenstein (Cushing)—whose burned hands are useless for surgery—helps assistant Shane Briant by clamping their monster's wrist artery with his front teeth! (The shot is included on Japanese tape and laserdisc, although these are time-compressed from 93m to 90m.) Many have come to this elegiac film with outsized expectations and been initially disappointed; nevertheless, **FATMFH** is one of Fisher's most rewarding films in terms of secondary viewings.

• • • •

In addition to these titles, several of Fisher's early mystery-thrillers are currently held by national cable networks. Your curiosity would be well rewarded to tune into such accessory titles as **SO LONG AT THE FAIR** (1950, Lifetime), co-directed by Anthony Darnborough, a period mystery whose plot later resurfaced in Don Sharp's Hammer classic **KISS OF THE VAMPIRE** (1963); **MAN BAIT** (1951, Nostalgia Channel), Fisher's first film for Hammer, originally titled **THE LAST PAGE**; **MANTRAP** (1953, Nostalgia

Channel); and **BLACKOUT** aka **MURDER BY PROXY** (1953, Nostalgia Channel), not to be confused with the 1950 film starring Maxwell Reed, offered by Sinister Cinema.

Comments

*Since this videography first appeared, Wheeler Winston Dixon published the first book in English devoted entirely to Fisher's work: **THE CHARM OF EVIL: THE LIFE AND FILMS OF TERENCE FISHER** (Scarecrow Press, \$59.50). The definitive account remains the Fisher chapter in David Pirie's seminal and long-unavailable work **A HERITAGE OF HORROR: THE BRITISH GOTHIC CINEMA, 1946-72** (Plume Books, 1973). A detailed review of Dixon's book appears in **VIDEO WATCHDOG** #9.*

*In October 1991, Cinemax celebrated Halloween by presenting several Hammer films, hosted by Christopher Lee. Among the highlights was a newly remastered **DRACULA, PRINCE OF DARKNESS** with a letterboxed main titles sequence.*

*Sinister Cinema now offers Fisher's **ISLAND OF TERROR** (1966), an effective science-fiction yarn that pits Peter Cushing against an island invasion of bone-dissolving silicate creatures.*

Spring, 1991



ou may have noticed Rhino Video's new releases of Richard Cunha's **FRANKENSTEIN'S DAUGHTER** and **SHE DEMONS** (both 1958) and Edward D. Wood Jr.'s **NIGHT OF THE GHOULS** (1960) on the shelves of your local video stores, and wondered what sets these new versions apart from those already proliferating throughout the mail order and budget label market.

Most obviously, Rhino has hired Elvira, Mistress of the Dark (Cassandra Peterson)—the original Twin Peaks—to introduce these features and also, on the first editions of these cassettes, to interrupt them with three 5s twitticisms. This tradition of intermission continued on the series' first follow-ups, **MISSILE TO THE MOON** (1959) and **THE MASK** (1961, previously available on Rhino minus Elvira at \$29.95). A low cut, indeed.

These interruptions served a practical purpose for Rhino: the insertion of original, self-generated material allowed them to copyright the public domain programming, effectively preventing other labs from "borrowing" their sweetened transfers of these

1950s eyesores. But, unbeknownst to them, these inserts were also a thwart to anyone who cared enough about these admittedly chintzy movies to shell out \$20 apiece to own them. Advance word of Rhino's intended use of these interruptions—discovered by Video Vault Keeper Jim McCabe—spread throughout the video community like a brushfire, inciting instant editorial rebellion in the pages of such video journals as Charles Kilgore's **ECCO**, Michael Weldon's **PSYCHOTRONIC VIDEO** and my own **VIDEO WATCHDOG**.

This column was originally set to run as another criticism of Rhino's plans, with the hope of inciting mass retaliation, but the Watchdog is pleased to announce that you can put down your pens. The Good Fight has already been won.

As of this writing, Rhino Video has just announced that, due to an overwhelming number of critical letters (including complaints from retailers), they have reconsidered their plans. Future releases in the Elvira "Midnight Madness" series will discontinue similar instances of *entertainus interruptus*. The existing



releases of the abovementioned titles will not be recalled, but *replaced* once the present supply has been exhausted, with new transfers clearly labelled "Uncut & Uninterrupted"!

The first releases in Rhino's new uninterrupted series, out this February, will be Nathan Juran's **THE BRAIN FROM PLANET AROUS** (1958, starring John Agar) and Joseph Green's unforgettably lurid **THE BRAIN THAT WOULDN'T DIE** (1962). The latter—originally released by Warner Home Video in a crudely censored TV version (which the label never cared to replace, or even admit to)—will be available to video stores in its uncut version *for the first time ever*.

Thank goodness this Elvira thing has been settled early! Watching **THE BRAIN THAT WOULDN'T DIE** and having the armless lab assistant's gory wall-painting spree followed by "Hmm—I wonder if he does windows?" is not the Watchdog's idea of a good time. (Just in case Rhino reconsiders, that

quip and its context—as an embodiment of this column—are under my, *ahem*, firm copyright.)

HARD OF HARRINGTON

When film historians refer to **THE KILLING KIND** (1973) as director Curtis Harrington's most neglected film, they're suggesting that it's been eclipsed by better-known outings like **NIGHT TIDE** and **QUEEN OF BLOOD**—*not* that it's hard to find on video. According to Harrington himself, the film was originally given only sparse theatrical release by Media Cinema, a small company that folded shortly after, allowing the film's copyright to drift into legal vagary. As a result, **THE KILLING KIND** has turned up on at least three budget video labels in the last year alone. So which most deserves your ten spot? Don't be confused by the conflicting running times: American Video's box clocks their

ELVIRA, MISTRESS OF THE DARK:

The veteran video hostess (Cassandra Peterson) of Rhino's "Midnight Madness" series.

version of the film at 98m; Neon Video at 86m; and United American Home Video lists it at 80m! (It was also released by the now-defunct Paragon Video, once upon a time.) In truth, all of these tapes contain the complete 95m feature, though each of the prints differs in terms of brightness, color and scratches. In our opinion, Neon Video offers the nicest-looking print. Incidentally, they are also the only company to use a reproduction of the film's original one-sheet poster on their packaging.

MORE SNAKE OIL

Sequel mavens—I know you're out there—beware! Southgate Video's **BLACK COBRA 2** is not a follow-up to Video Gems' **BLACK COBRA** (*Eva Nera*, "Black Eva," 1976, aka **EROTIC EVA**), the weird Joe D'Amato movie with Jack Palance and Laura Gemser, but rather an unrelated action picture starring Fred Williamson. Though the box credits the film's direction to "A.J. Dawson," it is furthermore not the work of Antonio Margheriti. The tape itself credits the film to Don Edwards, a pseudonym used by Italian director (and former editor) Stelvio Massi.

PINK FLOYD

Judging from this subtitle, you may anticipate that the Watchdog is about to launch into a hoity-toity dissertation about how the cinematographer of Media Home Entertainment's concert classic **PINK FLOYD IN POMPEII** (1972)—Gabor Pogany—also shot a

number of Italian terror treats directed by Riccardo Freda. Though that trivial tidbit is as typical of this column as it is true, my real purpose is to rattle on for awhile about Sinister Cinema's recent release of Roger Corman's **SHE-GODS OF SHARK REEF** (1956), a really *pink*-looking print of a movie photographed by *Floyd Crosby*! (How pink is it? Pink enough to make you suspect that Pathe Color is short for "pathetic"!)

This American International Pictures release is of strong historical curiosity value for a couple of reasons. According to his rollicking autobiography, **HOW I MADE A HUNDRED MOVIES IN HOLLYWOOD AND NEVER LOST A DIME**, Corman directed **SHE-GODS** in Hawaii for first-time producer Ludwig Gerber, from a script already in Gerber's possession. What Corman doesn't acknowledge (know?) is that **SHE-GODS'** plot bears a strong resemblance to F.W. Murnau's cinematic swan song, **TABU: A TALE OF THE SOUTH SEAS** (1929-31)—which won the Academy Award for Best Cinematography for none other than... *Floyd Crosby*! It's hard to believe that, at some point during the filming, Crosby didn't confide to his director, "Hey, Rog, y'know this story's a lot like something I made once with poor Fred Murnau," but the bio never fesses up; in fact, the ever-grinsome maverick forgetfully misidentifies his own movie as **SHARK REEF**.

While both films are mere romantic adventure fantasies on the surface, both films are relative to the horror genre for tackling the subject of the defiance of superstition. **TABU**—



available in truncated form on various public domain labels, and recently the beneficiary of a complete UCLA Film Archive restoration, à la *DOCTOR X* (1932)—documents the dark results of a romance between South Seas natives when the woman is declared a bride of the island god (in other words, a virgin sacrifice), and the two lovers dare to oppose this decree. *SHE-GODS* makes the native girl's suitor an American crook on the lam, and jazzes-up the sagging middleground with the added threads of stolen pearls and

moral redemption, but the stories are otherwise interchangeable.

The other point of historical interest appears during *SHE-GODS'* luau scene. The hula performed by the third dancer, a Hawaiian girl with grass skirt and hand tassels, is identical—even down to the accompanying ASCAP music track by Ronald Stein—to that performed much later by Susan Hart in *RIDE THE WILD SURF* (1964), a torrid scene which legend tells us prompted AIP president James Nicholson (a complete stranger) to

SHE-GODS OF SHARK REEF: Roger Corman's on-the-cheap, unofficial remake of F.W. Murnau's *TABU*.



TABU: Anna Chevalier dances in F.W. Murnau's final masterpiece.

declare "I'm going to marry that girl." He did, of course, and we can only suppose that somehow the frenetically wriggling starlet in AIP's **SHE-GODS OF SHARK REEF** just didn't cut the presidential poi.

CANADA'S NEW PRIME SINISTER

North-of-the-Border readers will be interested to learn that Sinister Cinema now has a Canadian branch. The Pacifica, California-based video service was approached early this year by Julian Grant, a Toronto resident previously affiliated with the city's popular B Movie Festival, who wished to take Sinister Cinema north of the

border and north of its mail order origins as well, into Canadian video stores. Sinister Cinema (Canada) Ltd. made its bow May 30 and plans to release 150 of the American label's 1000+ titles per year. Most of the Canadian versions are actually an improvement on the California variety, as they make use of more sophisticated duplication facilities and replace the label's traditional B&W boxes with four-color cardboard packaging made from recycled paper—as the company boasts, "We're dedicated to TRASH!" The improved packaging (I'm told) will eventually make its way down here, following Sinister's move at the end of this year to more expansive facilities in Oregon.

THE WHY-YOU-I- OUGHTTA ZONE

Rod Serling's "The Time Element" (1958), an hour-long DESILU PLAYHOUSE drama that served as a dry-run for his future TWILIGHT ZONE series, offers some unexpected trivia when viewed today. The episode makes extensive use of the library music now famous as the score of NIGHT OF THE LIVING DEAD (1968); it features cinematography by Nick Musuraca (best remembered as the cameraman of Val Lewton classics like THE CAT PEOPLE, 1942); and lastly, a number of familiar faces can be found among the supporting players, including Jack Creley (VIDEODROME's "Brian O'Blivion") as a newspaper editor, and Joe De Rita ("Curly Joe" of The Three Stooges) as "Man at Bar"! [Available from S.M. Russo, P.O. Box 3250, J.W. McCormack Station, Boston MA 02101 for \$19.95, plus \$3.75 P&H.]

While we're on the subject of moonlighting Stooges, my jaw dropped the other night when I spotted Shemp Howard during American Movie Classics' month-long "Charlie Chan Festival." Howard was featured in MURDER OVER NEW YORK (1940, available from Key Video) in a role *not* mentioned in the Shemp filmography of Lenburg, Maurer and Lenburg's THREE STOOGES SCRAPBOOK. Shemp appeared in a police lineup disguised as a fake fakir, his Hindu makeup quickly dissolved with some official soap and water! (The end credits report that Shemp's role

was played by "Lal Chand Mehra." There must be a joke in there somewhere.) Of course, Shemp's character was nothing more than a red herring; you see, the victim was murdered—not *murdalized*.

Comments

Murnau's TABU is now available on video from Milestone Films & Video. It's beautiful and renders the earlier public domain versions obsolete.

Unfortunately, Julian Grant's Canadian branch of Sinister Cinema ceased to exist sometime in 1991. Their transfers of the SC product did tend to be superior to the American originals, but there were one or two notorious exceptions worth memorializing. Sinister Canada's FIRST SPACESHIP ON VENUS was advertised as being "completely intact," promising 52m of material never before seen in North America. Inside the box was the same color-faded, 78m version that had been circulating for years. On their copy of ORGY OF THE VAMPIRES (aka THE VAMPIRE'S NIGHT ORGY), the film was preceded by an original announcement that the film would be enhanced with "Blood Splattervision"! (Mind you, there was no mention of this bonus on the box.) The gimmick, such as it was, consisted of flickering red dots superimposed over the picture at key points of the film! There are no such shenanigans on Sinister Cinema's US-made cassettes of ORGY OF THE VAMPIRES, thank goodness.

30 *The Kindest Cut of All*

May/June, 1991



If the projectionist ever truly had the final cut, the home video industry has long since usurped his executioner's hood. With widescreen amputees on tape and widescreen postage stamps on laserdisc, the medium has a good many ironies yet to iron-out, but the transition from screening room to living room does represent a reprieve of sorts. In slightly more than a decade of popular use, video has maneuvered its sleigh ahead of Hollywood's horse, revolutionizing the industry which Jack Valenti once insisted it could only destroy. Today, virtually every 35mm camera carries a video tap to record takes for instant on-set playback; studios habitually hire camcorder cowhands to film "Making Of" documentaries for their major productions; composers, too, have embraced videotape as a expedient tool for film scoring.

But video technology is more than a mere shortcut; it can also offer a kind of solace to those filmmakers who find themselves scathed in the tussels of collaborative art. One continually hears rumors that directors sometimes use videotape to preserve one copy of

their work, just for themselves and maybe a few friends—as it looked before the producer, the studio heads, the preview audiences, the new studio heads, and the MPAA had their respective says. These tapes, one hears, are the baseball cards traded among the Hollywood elite. Whether such a Mabuse-like circuit exists or not, director's cuts (as well as equally fascinating rough cuts and work prints) occasionally surface in the video underground, where they are embraced by a *cognoscenti* increasingly disillusioned with the MPAA's safety-sealing of the Seventh Art.

Most director's cuts that survive on video *were* legitimately released *somewhere*. You can buy over-the-counter, stereo, and letterboxed cassettes of Terry Gilliam's original cut of **BRAZIL** (1985) in Japan; it's 11m longer than the American version and, more importantly, it's what Terry meant. European cassettes of Nicolas Roeg's **DON'T LOOK NOW** (1973) contain not only a far less linear arrangement of scenes than Paramount allowed in America, but a considerably steamier cut of Donald Sutherland and Julie Christie's sex scene, to boot. As



WILD AT HEART:
Nicolas Cage and Willem Dafoe co-starred in David Lynch's delirious road movie, which was censored for its domestic release.

for violence, David Lynch's **WILD AT HEART** (1990) was softened last year to Restricted status by imposing a puff of post-production smoke over the image of Willem Dafoe's shotgun decapitation. While that scene remains visible enough for most people in Media Home Entertainment's domestic cassette, the irritation value of those few smudged frames is enough to compel a certain class of *vidéaste* to shop overseas for what they perceive as the director's original vision. As one acquaintance described this covetous impulse: "Man, I want to see **WILD AT HEART**, not **MILD AT HEART**."

Of course, intercontinental video shopping isn't easy or cheap. The collector must first invest in either a multi-standard VCR and monitor (capable of playing NTSC, PAL, and SECAM tapes), or suffer the more accumulative expense of having their foreign tapes converted to the American NTSC format at \$50-200 a pop. Only Japanese videocassettes are viewably

compatible with America's NTSC system—but what good is a more sexually explicit version of Roeg's **BAD TIMING: A SENSUAL OBSESSION** (1980), when every glimpse of Theresa Russell's pubic hair, not to mention Art Garfunkel's, has been modestly "MacArthur'd" (ie., occluded with computer digitizing)?

In this sense, European tapes are far more liberated than the Japanese, yet these confront the viewer with still other problems. The French SECAM system, for one, plays back on most multi-standard VCRs in B&W only. And there's the issue of language. Even if one understands German, is it possible to accept the German video of *Legende*—which retains Ridley Scott's original two-hour, Jerry Goldsmith-scored cut of **LEGEND** (1985; rescored by Tangerine Dream and cut to 89m for American release)—as the director's cut, when the voices of Tom Cruise, Mia Sara, and Tim Curry have been redubbed by Teutonic talent?

Speaking of Teutonic talent, was any director's work ever more abused for American release than Fritz Lang's 1959 Indian diptych, **THE TIGER OF ESCHNAPUR** and **THE INDIAN TOMB**? Acquired by American International Pictures, the two feature-length adventures (respectively 101 and 97m, bridged by a cliff-hanger) were edited down into a single, 85m atrocity called **JOURNEY TO THE LOST CITY**, from which Lang removed his name. The two films were ultimately restored for US exhibition in the late '80s but, as far as video is concerned, the purist must go all the way to France to

obtain the director's cuts of *Le Tigre Bengale* and *Le Tombeau Hindou*.

So much for the *officially* available.

Bootlegged director's cuts do not exist in great numbers, at least not in the utterly forbidden sense. Those which do exist tend to be scratchy, splicy, and unscored, and would not be considered watchable by the general public, or by anyone with a less-than-obsessed eye. The promise of undiminished sex or violence, of course, makes it somewhat easier to suffer minor obstacles like clarity and stability of image. But for whom are they intended? Other directors?



JOURNEY TO THE LOST CITY: Walther Reyer as the love-maddened Maharajah of Fritz Lang's epic, which lost more than half its footage for its American release.

"Nobody's ever passed me one," testified **GREMLINS 2** director Joe Dante. "I've read that there's a director's cut of Jonathan Demme's **SWING SHIFT** around, but I haven't seen it. I did see Sam Fuller's original cut of **WHITE DOG**, which my friend Jon Davison produced, because I was editing it.* Besides that, I'm afraid the only director's cuts I've seen are my own."

A director with an uncommon attitude toward the home medium, Dante habitually supervises the transfers of his films to video and arranged for two of them—**EXPLORERS** (1985) and **GREMLINS 2: THE NEW BATCH** (1990)—to be released in specially augmented editions. Others, like **EXPLORERS** and **AMAZON WOMEN ON THE MOON** (1987), have appeared on television in lengthened versions, made possible only by his dedication to preserving outtakes. "I also have a three-hour version of **GREMLINS** [1984], with all the dialogue scenes that were cut to make room for more gremlins, and **THE 'BURBS** [1989] with three different endings, which I have only because I took the trouble to save them," Dante explained. "I don't think these will show up for sale anywhere, because I don't think anyone else has them. The only one that could be out there somewhere is a longer version of **EXPLORERS**, which got stolen from my house."

Canadian director David Cronenberg, reached on the set of his much-anticipated adaptation of William Burroughs' **NAKED LUNCH**, agrees it's highly unlikely that directors would



swap tapes of unfinished work. "In fact," Cronenberg offered, throwing an interesting curve into the discussion, "I'm not even sure what the term 'director's cut' means in terms of video. The versions of **THE DEAD ZONE** and **THE FLY** that you find on video carry my name, and they are the films that I made, but I hate the way they look on tape. Too bright. It's especially hideous in the case of a special effects film like **THE FLY**, because you need darkness to make those foam latex makeup appliances work, to make them believable as skin. On video and on the TV prints, which I also hate, people can see detail they were never meant to see. You're not seeing the same effect that won Chris Walas and Stéphan Dupuis the Oscar for Best Makeup. **DEAD RINGERS** is the only one of my films that looks the way I

GREMLINS 2: THE NEW BATCH: These gremlin cowpokes appear in footage shot exclusively for the home video cassettes of Joe Dante's film.

wanted it to look on video, because I supervised that transfer myself.”

One authentic director's cut that definitely does exist on tape is Cronenberg's **THE BROOD** (1979). His fourth feature, **THE BROOD** launched the Cronenberg cult with its unexpected climax, in which a malevolent Samantha Eggar gives birth to a self-generated *foetus terrible* and licks it clean. Like many of Cronenberg's outrageous early images, this was a visual pun meant to brand Eggar's character as a “bitch” (ie., licking her pups), but it was also a sensuously surreal, emotionally charged image that the MPAA believed Cronenberg had indulged for more screen time than was proper.

Cronenberg's cohort in toning-down **THE BROOD** for the MPAA was a young editor in New World Pictures' trailer department... Joe Dante. “When we cut **THE BROOD**, we were cutting a married print—meaning, there was already a soundtrack on it,” Dante recalled. “In all honesty, there was a bit of chicanery going on. David and I would cut bits out, show the film to the MPAA, then put them back. That happened a lot when I was working for New World; Roger [Corman] was always putting back stuff that the Board told him to cut out. I remember stuff was put back into **DEATH RACE 2000** and **ILSA, THE TIGRESS OF SIBERIA**... Why didn't more people do that? I don't know for sure that they didn't. The MPAA didn't even have a Movieola! They had a screening room, where they would watch the picture once and tell you what to do. If they wanted to be serious about it, they

should have slapped the print on a Movieola and counted the frames in the objectionable stuff. We knew that these people never checked to see whether a film was being released in the form [in which] it was passed, because none of them would be caught dead going to see these pictures.”

Cronenberg's private stock of **THE BROOD** runs 91m 55s, only a half-minute longer than the official video release. What's in those forbidden 30 seconds no one dared to “put back in?” In addition to 10 extra seconds of moist maternity, the film features twice as many hammer blows during one vicious murder, and two haunting shots of a dead woman's vacant gaze. Having seen the tape in question, your reporter can attest that the forfeiture of these images detracted more than mere gore from **THE BROOD**; it destroyed a beautifully modulated sense of poignancy surrounding these deaths, forcing the director's focus away from human frailty toward a concentration on unsavory violence. All sensation, no aftermath. Cronenberg doesn't know the present whereabouts of the film's original negative, or who currently owns it, but swears, “Eventually I'll get serious about my past and try to release the uncut version.” Cronenberg also doesn't know the current whereabouts of his only cassette copy, which he last loaned to a well-known science fiction writer planning to research his films. (If you're reading this, Harlan, please send it back.)

Against all odds, Cronenberg's vision was ultimately given freer reign in the case of **VIDEODROME** (1983)—

but only after enduring the worst editorial ordeal of his career. This powerful, adult SFantasy was vaguely condemned by the MPAA for its "overall tone," released in a maimed and insensate version to poor boxoffice, and was finally restored to its original unrated form for video release. The MCA Home Video tape especially pleases its director for restoring a brief shot of a woman's hands undressing a Japanese doll to reveal a wooden dildo. According to Cronenberg, the shot was passed without objection by the MPAA, but posed a personal problem for Universal executive Bob Rehme. "I was under assault by the ratings board and, instead of supporting me, [Rehme] said, 'Oh, by the way, as long as you're cutting it, there's this *other* little thing here I'd like you to cut!' It freaked me right out! I'll never forgive him."

The existence of a video underground offers particular hope in the case of thwarted visions, as any "Alan Smithee" will readily attest. The bootleg circuit can offer a means of appraising the otherwise unavailable work of a new director, and a source of alternative exposure to an over-ridden director's true intentions. In 1988, Brian Yuzna (the producer of *RE-ANIMATOR* and *HONEY, I SHRUNK THE KIDS*) made his directorial debut with an adventurously erotic, dystopian nightmare called *SOCIETY*; it took four years for the film to find a US distributor brave enough to handle it—Republic Video—long after imported Japanese cassettes (in English, with Japanese subtitles) had filtered



through the video tapevine. The subterranean circulation of a work print of *LEATHERFACE: TEXAS CHAINSAW MASSACRE III* (1990), on the other hand, validates the rumor that director Jeff Burr delivered a very different, far riskier, and just-plain-meaner film

THE BROOD: Samantha Eggar gives birth to the shape of her rage in David Cronenberg's early masterpiece, abbreviated for US consumption.

to New Line Cinema than their Freddyfied commercial sensibilities allowed them to release.

How do directors feel about the prospect of having alternate versions of their films circulate underground? "It depends under which circumstances the film was made," Cronenberg said. "Right now I'm doing **NAKED LUNCH** and I have an agreement with [producer] Jeremy Thomas that it will be an R-rated film. Those are the circumstances under which I've agreed to work. So it's not like somebody's taking my movie away and recutting it. If that were the case, I would feel happy about an uncut version being passed around. In fact, Jeremy's film **EU-REKA** [directed by Nicolas Roeg] existed only as a bootleg video for quite a long time, because no one wanted to distribute it, and he supported that. He loved the fact that there was an alternative means of survival for the film."

Judging from the director's cuts and supplemented editions of films sanctioned for video release within the last few years, it seems that the video industry is hellbent on beating the bootleggers at their own game. Some releases that spring quickly to mind: Welles' **TOUCH OF EVIL** (15m longer); Scorsese's **NEW YORK NEW YORK** (26m longer); Mamoulian's **DR. JEKYLL AND MR. HYDE** with Fredric March (17m extra, some of which Mamoulian himself might not have approved); Bertolucci's **1900** (a four-hour mammoth, twice its theatrical length); Kubrick and Mann's

SPARTACUS (its 184m restored version recently superseded by a 197m version); Whale's **FRANKENSTEIN** (with the death of little Maria); Peckinpah's **THE WILD BUNCH** and **PAT GARRETT AND BILLY THE KID**; Sergio Leone's **ONCE UPON A TIME IN THE WEST** (supposedly uncut at 165m, but Paramount is now negotiating the letterboxed release of a recently unearthed, four-hour version) and the no-longer-linear **ONCE UPON A TIME IN AMERICA** (supposedly uncut at 227m, but mysteriously longer on Japanese cassette). All this may seem at first goggle an elitist phenomenon, but one doubts it will be the elitists lining up to buy Orion Home Video's forthcoming four-hour edition of **DANCES WITH WOLVES**.

What Hollywood commonly reduces to the lowest possible denominator, home video resurrects as work that deserves to be met on its own terms. And why not? It's one thing to buy a ticket to the movies, and something else to invest a bit more in a work of art to be hung on special occasions in the frame of our electronic hearth. The deliverance of a director's cut on video amounts to more than a mere surplus of footage; it represents nothing less than the victory of what is true over what is popular.

Samuel Fuller's **WHITE DOG is reportedly available on Japanese Paramount Video in its director's cut, which depicts its racist killings in far more virulent form than in the US PG-rated version.*

Outfoxing the Letterboxing

31

Summer, 1991



C-17 is here. Hallelujah. Unrated horror films are actually showing up on Blockbuster Video shelves. Mazeltov. Well, Watchdogs, down those dregs and crunch those recyclable aluminum cans, because Miller Time is over! There's a new war to fight and the day has come for us to arm ourselves with new questions. Questions like: When do we get to see the long-suppressed *other* half of John Carpenter's HALLOWEEN or THE FOG? Or Mario Bava's TWITCH OF THE DEATH NERVE? Or Tobe Hooper's CHAINSAW II or LIFEFORCE?

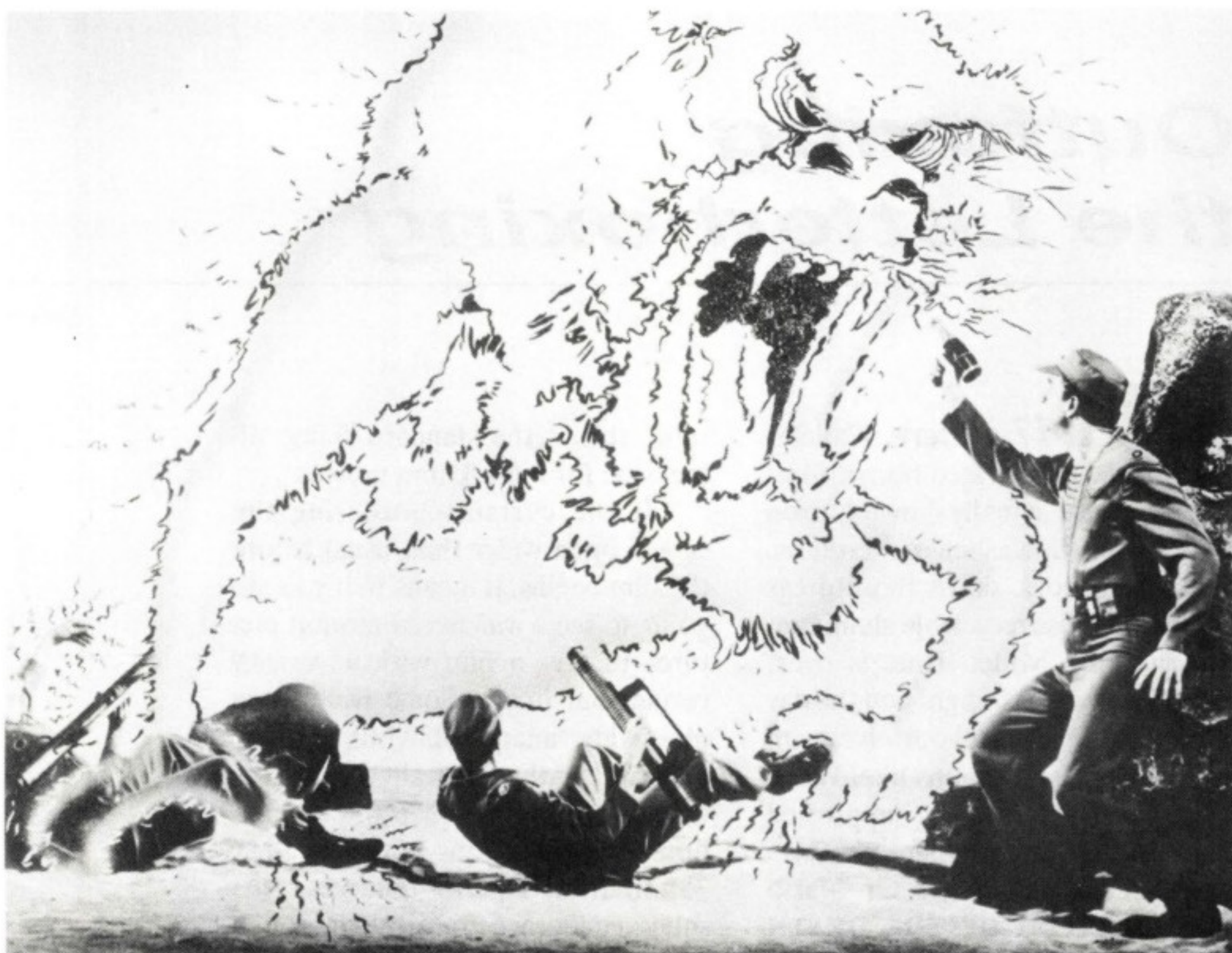
What is the Watchdog talking about? Allow me to answer that question by posing another:

What good is an uncut motion picture when half of its images are invisible—cropped offscreen—from beginning to end?

Observe: your video monitor is not the same shape as the screen at your local movie theater. Your TV screen is square; a theater screen is decidedly rectangular. When a movie is projected onto that theater screen, chances are, the image will conform to a moderately rectangular 1.85:1 aspect

ratio; this is the standard frame dimension for most 35mm movies.

If the curtains bordering the screen open wider than usual before the film begins, it means that you are going to see a *widescreen* motion picture—that is, a film with a *severely* rectangular image. Some widescreen movies are “anamorphic,” filmed with a special lens that vertically compresses its visual content, squeezing its panoramic compositions onto a regular 35mm filmstrip. In theaters, this squeezed footage is projected through a second anamorphic lens, which translates the compressed image back into its original, wider-than-usual proportions. There are also non-anamorphic widescreen films, photographed on Super 35mm filmstock, which can be matted to simulate an anamorphic experience and later unmasked for full-frame transfers to videotape and disc. The standard aspect ratio of widescreen photography—described with trademarked service marks like Panavision, CinemaScope, Technoscope, even TohoScope—is 2.35:1. What these numbers signify is a measurement of the width of the image, contrasted with that of its height.



FORBIDDEN PLANET:
Commander Adams
(Leslie Nielsen) zaps the
Monster of the Id with his
naked raygun.

So what does this mean, in terms of your video set-up?

If you were to superimpose a rectangular 2.35:1 image onto your boxy cathode screen *lengthwise*, it would be bordered above and below with thin black stripes (where there is no image); this look is called "letterboxing," because it presents the image in a frame shaped like an envelope. If you preferred the rectangular image to fit your TV screen *heightwise*, to fill the entire TV screen, you would have to crop-off approximately $\frac{1}{4}$ of the image at its peripheral extremes. You could still

see the movie, but at no time would you be seeing *all* of the movie. (This is why bad guy Brian Dennehy gets shot *offscreen* at the finale of **SILVERADO** [1985] on videocassette.)

For some reason, a lot of video consumers confuse letterboxing—the preservation of the entire frame—with less image. Since majority opinion affects the design of commercial products, this won't do.

What follows is a Screen Ratio Primer, compiled to explain the various aspect ratios of motion pictures and the ways in which they impact on

your favorite horror and fantasy films on tape and disc.

TV (1.33:1)

Backward thinkers have tried to christen this format "full-screen," but we know better. While the shapes of TV screens conform to the 1.33:1 ratio employed by early feature films, the uncalculated (and highly individual) phenomenon of "overscanning" [the amplification of image by the picture tube] insures that even features like **KING KONG** (1933), which were photographed in 1.33:1, appear mildly

cropped when transferred to video or shown on television. That's why the wisest video companies put those trim black "windowbox" frames around the title cards on **KONG**, **FRANKENSTEIN** (1931), **THE CURSE OF THE CAT PEOPLE** (1944), and the various Warner Bros. cartoon collections—so that every last letter of the crew-members' names is kept onscreen, where they belong.

Consequently, "cropped" is a more suitable word for 1.33:1, especially where anamorphic films are concerned. MGM/UA's **FORBIDDEN PLANET** (1955) is a perfect case in point, since it is available in both the

***FORBIDDEN PLANET:** Morbius (Walter Pidgeon) faces the worst opponent he can conceive, as Adams (Nielsen) and daughter Altaira (Anne Francis) look on. He appears to be alone in the pan-and-scanned version.*



THE COOK, THE THIEF, HIS WIFE, & HER LOVER: Peter Greenaway's tale of epicurean evil suffers from visual malnutrition when deprived of its full anamorphic screen ratio.



Anamorphic/Super 35mm: 2.35:1



Widescreen: 1.85:1



Standard 35mm: 1.66:1



TV: 1.33:1

so-called "full-screen" and "letter-boxed" formats, on tape and disc, respectively. Besides an image track that ceaselessly skates from side to side, teasing the focus away from crucial conversations to people passing through the background, the tape version also shows the incompatibility of a cropped image with an uncroppable soundtrack. Watch the cassette's climax as the windows of Morbius' house barricade themselves with Krell steel; you'll hear the shields cover two windows before you first see the effect in action, and you'll hear two more shields appear after every window onscreen has been covered! This is a uniquely aural representation of the original Cinemascope (2.35:1) width of the screen. MGM/UA's cropped cassette opens with the original CinemaScope logo, which is meaningless, save as a warning to wanton widescreen buffs.

Other weird things can happen in the wacky world of 1.33:1, like the phenomenon of "co-axial spatial displacement." This is what happens when an actor standing in the background, Screen Right, is suddenly catapulted by an offscreen sound or voice to extreme Screen Left—without moving a muscle!—because something happens to draw our *focus* to the other, previously unseen side of the screen. CASD also performs the equally aggravating terrorism of re-editing a film for public consumption. Thus, scenes left deliberately unedited—to intensify suspense or dramatic power—are interrupted, as if by a sudden bump (or meteor shower) in the road. Alfred

Hitchcock shot his 1.33:1 **ROPE** (1950) in the nick of time. Had the Master waited another couple of years, Paramount might have imposed a wider ratio on him, and his painstaking experiment with reel-length takes would be lost to anyone watching the film today on home video!

WIDESCREEN (1.85:1)

The easiest way to describe 1.85:1 is, 1.33:1 with moderate black borders at the top and bottom. This format was given its name when it replaced 1.33:1 as the standard screen ratio for non-anamorphic feature films. "Widescreen" is the accurate term for this frame dimension but, today, the word is commonly misapplied to anamorphic films, since what was once widescreen has now become standard.

European and Japanese video releases present virtually everything in 1.85:1. In America, we see 1.85 mostly on MTV, where it is used primarily as an arty affectation for even more affected artists; there's been no visible controversy from its (over)use *there*—but US video companies continue to shy away from those black stripes, preferring that the movies of Ingmar Bergman, Sergio Leone, and François Truffaut be shown in the format preferred by TV's **WHO'S THE BOSS** and **GILLIGAN'S ISLAND**, so that misinformed America won't think their rented tapes are defective.

ANAMORPHIC (2:1 to 2.70:1)

Here's where the pleasure and the pain begins.

First, the Pleasure. Aside from the now-significant number of anamorphic films on laserdisc, a growing number of anamorphic films are being released on cassette in the letterboxed format. Among the letterboxed tapes now in circulation are Peter Greenaway's elegantly horrifying **THE COOK, THE THIEF, HIS WIFE & HER LOVER** (Vidmark), Stanley Kubrick's **SPARTACUS** (MCA Video) and **2001: A SPACE ODYSSEY** (MGM/UA), Andrei Tarkovsky's visionary epics **SOLARIS** and **ANDREI RUBLEV** (both Fox Lorber), *virtually* all the films of Pier Paolo Pasolini (Water Bearer) and, of course, Dario Argento's **SUSPIRIA** (Magnum Entertainment).

It's like Heaven, right? Not necessarily. Why? I'll sum it up in two words of my own coinage: *crop boxing*.

This is the Pain part. Depending on the extremity of the anamorphic ratio, the black mattes above and below the image should get thicker and thicker, making the image thinner and wider. Even the least anamorphic of anamorphic films can lose much of their viewability on a regular-to-small monitor. Because the majority of television screens are less than 30", many anamorphic films are being transferred to video with less-than-accurate (read: less-than-complete) ratios, framed more like a box than a narrow rectangle. This means we're being given *more* of the picture, but not the *full*

picture desired by true connoisseurs.

Here's an example: David Lynch's **BLUE VELVET** (1986) was recently issued on letterboxed disc by Warner Home Video. The film was photographed in Panavision, a 2.35 aspect ratio. With the help of a tape measure, I calculated the Warners image at 2.20:1. (The homeviewer can approximate the shortcomings of an aspect ratio by measuring the height of the letterboxed image in inches, and multiplying this by 1.85 or 2.35 or whatever the original ratio. If everything is onscreen, you should arrive at the measured width of the same image.) To illustrate the loss suffered by **BLUE VELVET**, during the film's "joyride" sequence, there is a shot of the front grille of Frank Booth (Dennis Hopper)'s speeding car. Although the image was attractively letterboxed, both headlights—on my home monitor—were cut in half! *Voila...* crop boxing!

Of course, measuring an aspect ratio from a TV screen isn't the most accurate method in the world—thanks to overscan—but it's the only means available to the home consumer. In the case of Warner's **BLUE VELVET**, the consumer only needs a pair of eyes to see that the compositions—however generously boxed—are still not intact. That said, Warner's transfer is infinitely preferable to their 1.33 cropped videocassette and a noticeable improvement on the much-boxier, 1.81:1 laserdisc released earlier by Japan's Lorimar Video (which also digitally obscured below-the-belt nudity, turning pubic hair into *cubic* hair).

• • •

Letterboxing itself is not enough; the letterboxing must be accurate, must be true to the onscreen compositions. Some directors are more conscious of this problem than others. Joe Dante's **INNERSPACE** (1987) and **GREMLINS 2: THE NEW BATCH** (1990) were both filmed with a screen ratio of 1.66:1, a conservative ratio that can be presented intact on a TV monitor with minimal picture loss. But even this gesture of compromise is not impervious to technological distortion. Dante, who supervised the transfers of both these films to video, told me that while watching **GREMLINS 2** on a friend's TV, "the overscan was so bad, it looked like a bad pan-and-scan copy. If that kind of overscanning is a universal truth, then why bother?"

Even the Voyager Company's above-suspicion "Criterion Collection"—considered by experts to be the caviar of laser viewing—earns itself an occasional *caveat*. The Panavision framing of their **GHOSTBUSTERS** (1984) looks somewhat cropped, and their pressing of Kurosawa's **THE HIDDEN FORTRESS** (1958, the non-SF inspiration for **STAR WARS**) reproduces the same squarish framing found on the Media Home Entertainment cassettes. Ironically, **FORTRESS** was one of the most acclaimed video releases ever, critics being so bowled over by its thoughtful placing of subtitles *below* the screen that they entirely forgot/neglected/didn't think to appraise the image! Yes, this kind of attention to detail is unabashedly fussy, but why



**PLANET OF THE
VAMPIRES:**

Mario Bava's seminal fusion of the horror and science fiction genres is double-billed on laserdisc with Curtis Harrington's QUEEN OF BLOOD.

letterbox at all if it's not going to be done properly?

A release like Criterion's pressing of Don Siegel's **INVASION OF THE BODY SNATCHERS** (1955) embodies both the good and the bad of letterboxing. Its 2:1 SuperScope framing is precise, and the two-disc set includes supplementary materials illustrating the differences between the SuperScope version and the cropped 1.33:1 TV print (which includes re-photographed opening credits), and compares the original "You're next!" ending with the toned-down finale featuring Whit Bissell. What the disc fails to mention is that **INVASION** was originally photographed in 1.33 and, when its release coincided with the anti-television widescreen craze of the mid-

1950s, the image was enlarged—and its top and bottom matted out—to simulate an anamorphic look! The original 1.33:1 **INVASION** was never released and its negative remains locked in a vault somewhere, while the 1.33:1 videocassette edition is *doubly cropped*.

• • •

The timing of American laserdisc releases is as horribly *off* as its sense of self-preservation. By this late date, every self-respecting Yank who ever wanted to see Dario Argento's **TERROR AT THE OPERA** has found access to a cassette culled from Italian or Japanese sources; it should be interesting to see what kind of splash the

film makes when Southgate Video releases it legitimately later this year.

And what about creative packaging? The Japanese still have it all over us in terms of imaginative—what's that good old-fashioned American word?—showmanship. We haven't seen anything in domestic bins quite like the recent Japanese limited edition, two-disc pressing of Fulci's **THE GATES OF HELL** (1980; the first disc contains the US version, the second contains the uncut Italian version in stereo, both packaged in a special gatefold sleeve with a bonus clipping of frames from an actual 35mm print!). Why doesn't RCA Columbia reissue 13 **GHOSTS** on laserdisc in the original "Illusion-O" process, with a smattering of Ghost Viewers tucked inside the sleeve?

Perhaps the most laudable American demonstration of showmanship is HBO/Image Entertainment's recent spate of AIP Double Features. Affordably priced at \$59.95, these two-disc sets are availing the likes of **QUEEN OF BLOOD**

(1965) and **PLANET OF THE VAMPIRES** (1966), **THE HAUNTED PALACE** (1963) and **CURSE OF THE CRIMSON ALTAR** (1969), and an especially mouth-watering **BLACK SUNDAY** (1960) and **BLACK SABBATH** (1963) package. If more domestic companies would honor their public with releases of this caliber and insight, it might remind significant numbers of American viewers of their *taste* for perfection—and help us to forget our *yen*.

Comments

The original draft of this article contained some embarrassing technical errors. I'm grateful to Joe Dante, Mark Irwin, and Marc Edward Heuck for correcting them in time for this reprinting.

"Who Framed EDWARD SCISSOR-HANDS?", the final article contained in this collection, was a sequel-of-sorts to this piece.

Trailers For Sale or Rent

32

Fall, 1991



t's one of the great
dichotomies of our age.

Movies are making more money today than ever before, but Hollywood just doesn't know how to sell them anymore.

Remember the TV spot for Oliver Stone's **BORN ON THE FOURTH OF JULY** (1990)? Twelve basic words—"Tom Cruise... an Oliver Stone Picture... **BORN ON THE FOURTH OF JULY...**"—were spoken over Buffalo Springfield's "For What It's Worth." (An effective campaign but, for what it's worth, that song isn't heard anywhere in the movie!) It is a well-known fact that dancing is big boxoffice; is that why Touchstone's trailer for **AWAKENINGS** made it look like a movie about people grinning and waving their arms? The promos for **GREEN CARD** suggest a story about two people who like to run and swing each other around. Franco Zefferelli's **HAMLET**, starring Mel Gibson, was advertised without a single reference to the Bard. These are mainstream pictures, of course, but the situation is even *worse* for today's horror films.

Whenever I see a TV spot advertising a new theatrical release, I find



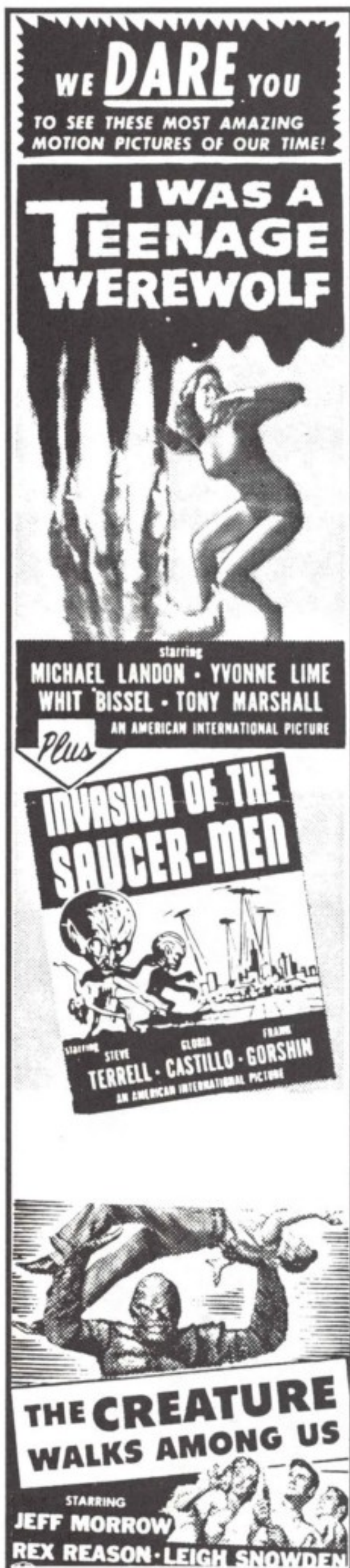
SEE

SOLDIERS GIRD FOR BATTLE TO THE DEATH
IN A SPECTACLE OF MASSIVE MIGHT BEYOND
ANY EVER KNOWN BEFORE!



SEE

THE CONTEST OF GIANTS ... HERCULES IN
MORTAL COMBAT WITH THE OGRE OF THE
VALLEY! A FIGHT THAT WILL RIVET YOUR
EYES TO THE SCREEN.



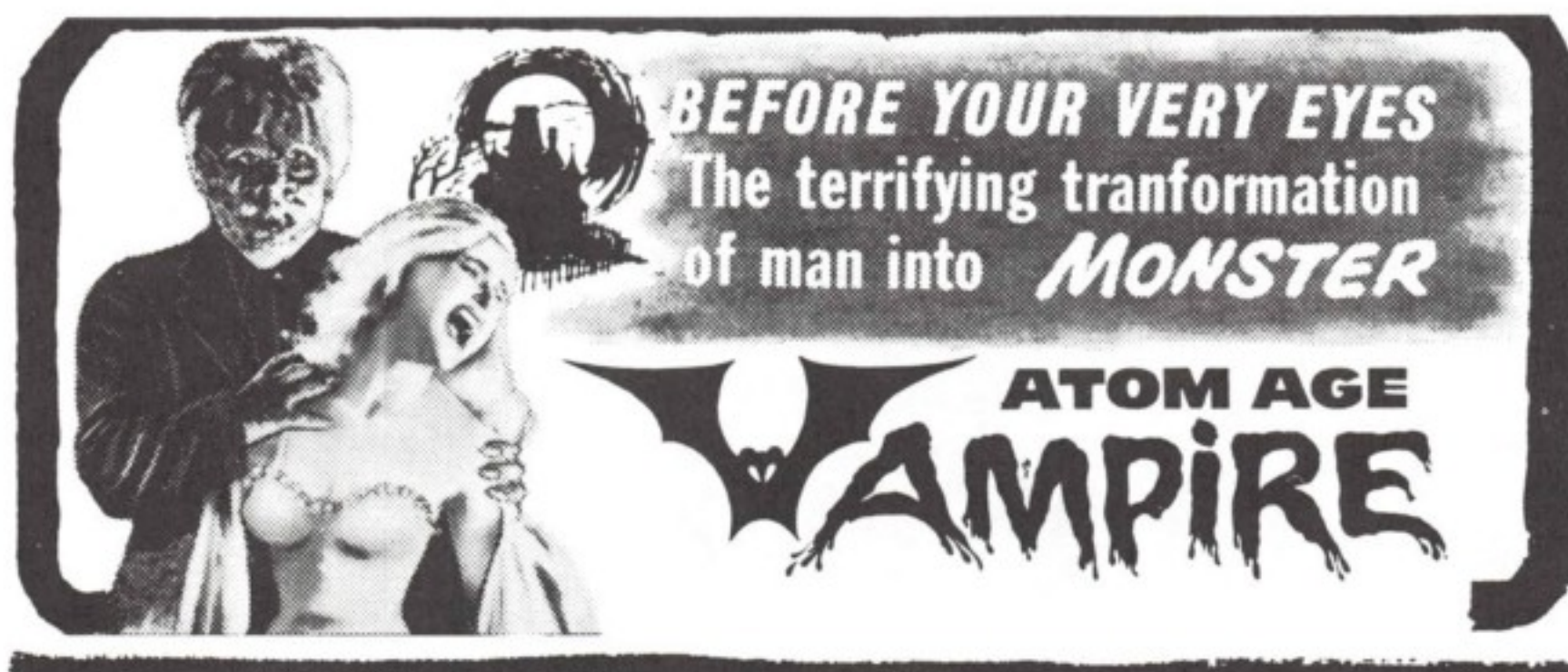
myself crying out, "Yes, but what is it about?" They leave me in my chair, wondering, What is **POPCORN** about? What is **HARDWARE** about? What is **THE VANISHING** about? With multi-million dollar budgets as the norm, movie trailers—also known as "Coming Attractions" or "Previews"—no longer unveil monsters, special make-up effects, or anything else that might sell tickets. Save all that, the wisdom goes, for the paying customers. Not only can we not be shown what these films are about, but today's mystifying, emblematic titles don't suggest a storyline as well as **FRANKENSTEIN MEETS THE WOLFMAN**, **THE CREATURE WALKS AMONG US**, or **I WAS A TEENAGE WEREWOLF** once did.

Fortunately, whenever I want to re-experience the Golden Age of film advertising, a number of trailer collections exist on videotape to refresh my memory and sense of modern outrage. Such collections were among the earliest forms of special interest programming to appear on cassette, because trailers are never copyrighted independently of the features they advertise, also because major and independent studios tend not to prosecute individuals for advertising their properties. The first horror trailer collections to appear were Thunderbird Films' **NIGHTMARE FESTIVAL** (a massive 120m compilation) and Video Yesteryear's **MONSTERS ON THE MARCH** and **SON OF MONSTERS ON THE MARCH** (two 25m samplings), which relied heavily on Realart reissue trailers for the classic Universal horrors—which leaked into the hands

of private collectors from TV stations airing Universal's "Shock Theater" packages. When these tapes first appeared on the open market in 1980, it was easy to forgive their less-than-crisp picture quality, because they provided the final illusion necessary to transform one's living room into an actual movie theater.

Wizard Video took Coming Attractions on cassette several steps further with 1980s **THE BEST OF SEX & VIOLENCE** (now out-of-print), which leavened 40 independent exploitation trailers with condescending commentary by the late John Carradine. Though the host footage is kind of pathetic (John's sons David and Keith show up at the end to lend moral support), the trailers themselves—culled from the archives of New World Pictures (**ANGELS DIE HARD**), Jerry Gross (**I SPIT ON YOUR GRAVE**), and the film's own producer, Charles Band Productions (**FAIRY TALES** with Linnea Quigley)—are a tumid testament to the R-rated trailers that scorched drive-in screens and caused countless adjacent road accidents throughout the 1970s. Benefitting from their hard-hitting content and overall obscurity, **THE BEST OF SEX & VIOLENCE** might best be described as a qualified highlight of its genre.

In 1982, Paramount Pictures theatrically released Malcolm Leo and Andrew Solt's **IT CAME FROM HOLLYWOOD**, a collection of clips from mostly downscale Fifties exploitation films, whose naïve charm and humor were ruined by redundantly "funny" commentary by the likes of Dan

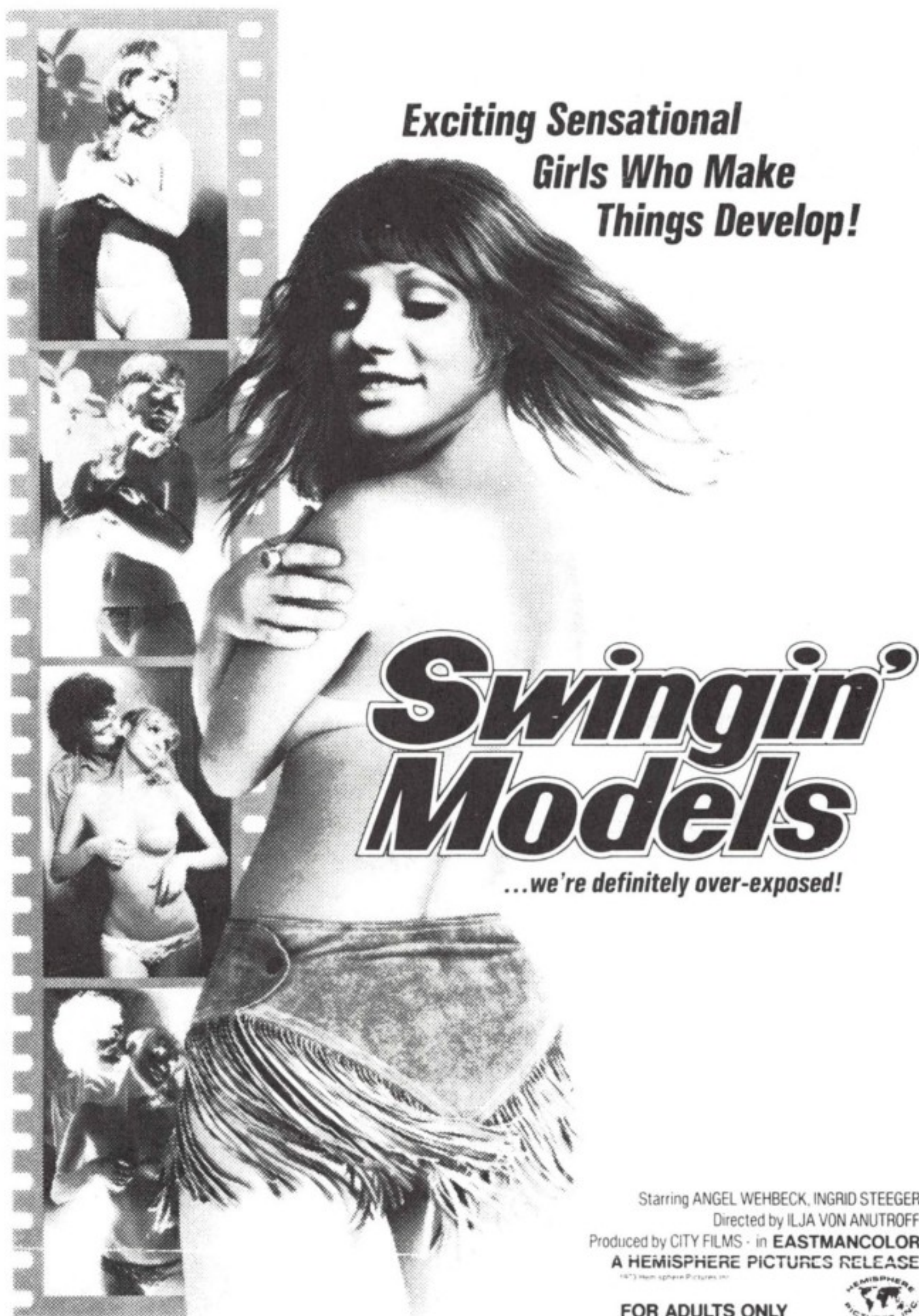


Aykroyd, John Candy, and others. The filmmakers approach all levels of achievement within the genre with a common disdain—a trait best exemplified by the adding of cheap “comedic” sound effects to a formerly sober excerpt from Terence Fisher’s **FRANKENSTEIN AND THE MONSTER FROM HELL** (1973)! Classics like Jack Arnold’s **THE INCREDIBLE SHRINKING MAN** (1957) are equated with Edward D. Wood Jr.’s **PLAN 9 FROM OUTER SPACE** (1959), which is actually treated *more* respectfully. It’s still on Paramount Video for \$59.95.

Universal must have noticed the popularity of these trailer comps as party tapes, because they eventually got into the act themselves with MCA Video’s **COMING SOON!** (1983, \$29.95), an hour-long trailerama in which hostess Jamie Lee Curtis (**HALLOWEEN**) and director John Landis (**AN AMERICAN WEREWOLF IN LONDON**) can be seen kissing-off the horror genre in hasty fashion. Scripted by publicity-fledgling Mick Garris, **COMING SOON!** proves that more is less; Jamie Lee is only slightly less distracting than her excruciating,

teleprompted yocks, the thematic organization of the trailers eliminates the element of surprise, and the extensive background use of Universal Studio Tour attractions carries the whiff of a commercial inside a commercial. The program’s only items of interest are the witty “Hitchcock Tour” featurette for **PSYCHO** (a *de rigueur* title in most later compilations), Landis’ usual fleeting reference to his mythic non-movie **SEE YOU NEXT WEDNESDAY**, and the trailer for **THE WOLF MAN** (which includes precious glimpses of its excised “bear-wrestling” scene).

Charles Band, perhaps taking his cue from **IT CAME FROM HOLLYWOOD**, decided that if trailers were good, then entire, uninterrupted, unexpurgated clips might be even better. His first entry in the “Clip ’n Quip” genre was Force Video’s **FILMGORE** (1983), hosted by the blouse-bursting Elvira from a pun-diferous script by Forrest J. Ackerman! Now out-of-print, **FILMGORE** opens with a montage of mayhem from oddities like **DRIVE-IN MASSACRE** (1974), then settles down into a series of




**Exciting Sensational
Girls Who Make
Things Develop!**

***Swingin'
Models***

...we're definitely over-exposed!

Starring ANGEL WEHBECK, INGRID STEEGER
Directed by ILJA VON ANUTROFF
Produced by CITY FILMS - in **EASTMANCOLOR**
A HEMISPHERE PICTURES RELEASE
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FOR ADULTS ONLY



THEATRE

Viewer's Digest condensed versions of such films as **THE TEXAS CHAINSAW MASSACRE** (1973), **BLOOD FEAST** (1963), **THE DRILLER KILLER** (1979), and **SNUFF** (1974). The **SNUFF** footage, about 15m worth, has elevated this tape to collectable status since Force Video's original release of this feature is now one of the most difficult video titles to acquire. **FILMGORE** director Ken Dixon later struck back (ouch!) with Wizard Video's **ZOMBIETHON** (1986), a bare-faced attempt to make the company's pathetic collection of "living dead" acquisitions appear worthy of tribute. Clips from Jean Rollin's **ZOMBIE LAKE** (1979) and Jess Franco's **A VIRGIN AMONG THE LIVING DEAD** (1971—actually 1979 post-production footage shot by Rollin!) are artlessly intercut with mediocre quality excerpts from **WHITE ZOMBIE** (1932), **NIGHT OF THE LIVING DEAD** (1968), and other public domain produce.

ZOMBIETHON led to better things. It begot Johnny Legend's immortal **SLEAZEMANIA** series (3 Rhino Video volumes to date), which begot Goodtimes Video's **HORRIBLE HORROR** with John Zacherle (worth seeing, but available in LP and EP modes only), which begot Imagine Inc.'s delightful **DRIVE-IN MADNESS** (which packed more guest-hosts into the program than could be sneaked past the gate in the trunk of your car), which begot Jim Murray's unforgettably lurid **MAD RON'S PREVIEWS FROM HELL**.

Since these early days of home video huckstering, trailers have more

or less become the exclusive province of mail-order video companies, and the product itself has become much better for it. Sinister Cinema—the granddaddy of mail-order horror—has always made trailers available, but their new catalogue displays a stepped-up aggression toward cornering the market. Unbelievably, Sinister is now offering 47 different trailer compilations, collected under such varied headings as **CLASSIC HORROR TRAILERS** (13 volumes), **CLASSIC SCI-FI TRAILERS** (11 volumes), **EXPLOITATION CLASSICS** (6 volumes), **JUVENILE SCHLOCK CLASSICS** (4 volumes), **CLASSIC SERIAL TRAILERS** (3 volumes), with additional tapes devoted to **SWORD AND SANDAL TRAILERS**, **JUNGLE THRILLS TRAILERS**, and the productions of Universal Pictures and Hammer Film Studios. If judged only by the sheer girth of its holdings, Sinister Cinema (which also precedes the features they sell with small trailer samplings) rules this particular roost of celluloid history. Their nearly hour-long assortments offer trailers that no one else in the field has been able to procure, from features that you'll probably never see, including the fabulously elusive German production **HORRORS OF SPIDER ISLAND** (1959); **THE DEVIL'S DAFFODIL** (1961), an Edgar Wallace crime thriller starring Christopher Lee; Terence Fisher's seldom-seen Pat Boone vehicle **THE HORROR OF IT ALL** (1964); Barry Mahon's **THE DEAD ONE** (1965); H.G. Lewis' **THE YEAR OF THE YAHOO!** (1972); and the Blaxploitative curiosity **ALABAMA'S GHOST** (1972). Aware that

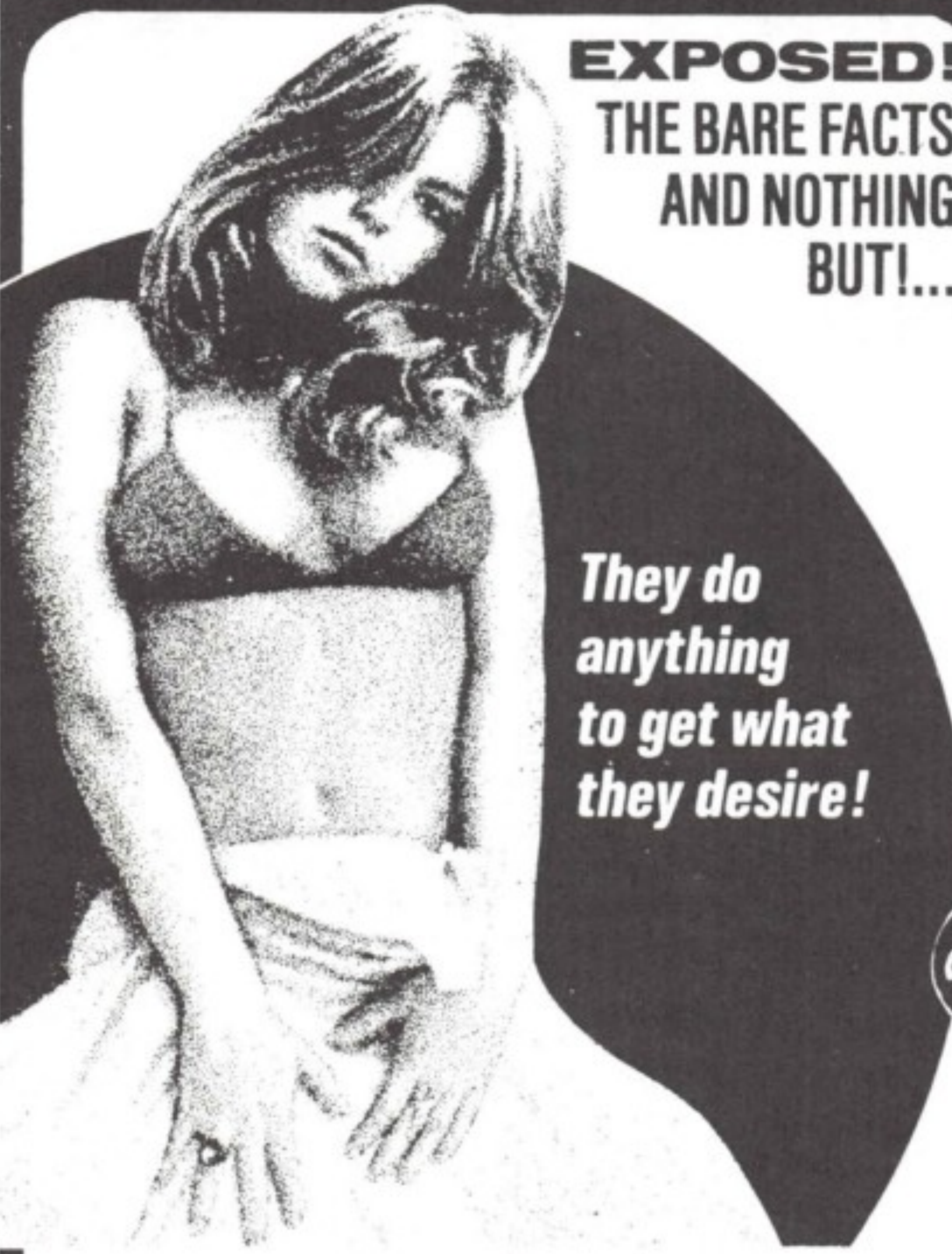
their earliest trailer collections looked a little on the rough side, Sinister has recently embarked on a massive re-mastering program and their trailer compilations are among the earliest beneficiaries. Their most recent issues in this series (**HORROR 10-13**, **SCI-FI 11**, **EXPLOITATION 3-4**, etc.) are appreciably better-looking than their red and scratchy, soon-to-be-improved predecessors and have been peppered throughout with concession stand pitches, Showtime countdowns, and other nostalgic in-betweeners that reawaken the drive-in experience on your home screen. Sinister's trailer tapes sell for \$19.00 (ppd.) and there is virtually no repetition in the 47 different volumes!

SF Rush Video offers a comparatively modest number of trailer programs, but they represent the very highest quality to be found in this category. Unlike the bloodshot, faded Eastmancolor look that frequently appears on other such compendiums, SF Rush's entire **TRAILERS ON TAPE** series is dependable for impeccable quality, stable color, Hi-Fi sound, and (sometimes) second channel audio narration. They were also the first guys on the block to intersperse their trailers with drive-in and theatrical memorabilia. On **SUPER GIANTS** (55m of Giant Monster trailers), you'll find celluloid ads for Friday the 13th Spook Shows at Oakland's Paramount and Theatre 70 adorning the edges of previews for **MOTHRA—THE MONSTER GOD** (the blasphemous subtitle was soon dropped), **FRANKENSTEIN CONQUERS THE WORLD** (letterboxed!),

WAR OF THE COLOSSAL BEAST (with the *color* electrocution scene!), and more. Among SF Rush's other theme tapes are **HORRIBLE HONEYS** (evil women from **ATTACK OF THE 50 FOOT WOMAN** to Ray Dennis Steckler's **SINTHIA**) and two salutes to American international Pictures, but their single greatest *must-have* title thus far is **THE ALFRED HITCHCOCK COLLECTION**. Beginning with a reissue trailer for **REBECCA** (1940), this tape proceeds to gather the promotional reels for every Hitchcock title from **SUSPICION** (1941) through **TORN CURTAIN** (1966)! Several of these are masterpieces of salesmanship, particularly **ROPE** (1950, which brilliantly presents James Stewart, Joan Chandler, and Dick Hogan—the movie's "body-in-the-trunk"—in an exterior scene that precedes the events in the film itself) and **THE BIRDS** (1962, in which Hitch delivers a droll lecture on the contribution of birds to civilization). The collection ends with a remarkable appeal from Hitchcock to theater patrons to contribute to the Will Rogers Institute; the barbed script, loaded with *double entendres* that rebuke its intrusion on audience wallets while pandering earnestly for the cause, could only be the work of the man who scripted Hitchcock's TV wraparounds, James Allardice.

Should you be interested in supplementing SF Rush's **ALFRED HITCHCOCK COLLECTION** with the missing trailers from his later works, the Watchdog recommends the peculiar **TARZAN AND HITCHCOCK** tape offered by George Stover's

**THE SEDUCERS AND THE PUSSYCATS
ARE TWICE AS NICE TOGETHER!**




**EXPOSED!
THE BARE FACTS
AND NOTHING
BUT!...**

*They do
anything
to get what
they desire!*

The Young Seducers

Starring EVELYNE TRAEGER INGRID STEEGER - Directed by MICHAEL THOMAS - Produced by IRWIN C. DIETRICH
EASTMANCOLOR - A HEMISPHERE PICTURES RELEASE

The amorous
adventures of four little
sex kittens...
who decided to stray
from pad to pad—
to make
life
more
purr-ific!



and

JUST ASK THE MAN WHO'S HAD ONE!

**The
Swingin'
Pussycats**

COLOR
A HEMISPHERE PICTURES RELEASE

R RESTRICTED Under 17 requires
accompanying Parent or Adult Guardian

R RESTRICTED Under 17 requires
accompanying Parent or Adult Guardian

Cinemacabre Video. Here you'll find much that's on SF Rush's tape, including the Will Rogers solicitation, but also full-length trailers for Hitchcock's final trio: **TOPAZ** (1969), **FRENZY** (1972, a delight that opens with the Master of Suspense floating down the Thames on his back, and ends with

him asking to have his necktie back from a garotted woman's corpse), and **FAMILY PLOT** (1974). Cinemacabre additionally offers an ever-growing number of miscellaneous horror, fantasy, and mainstream trailer reels, and the quality is amazingly good for what is, essentially, a one-man, deck-to-deck

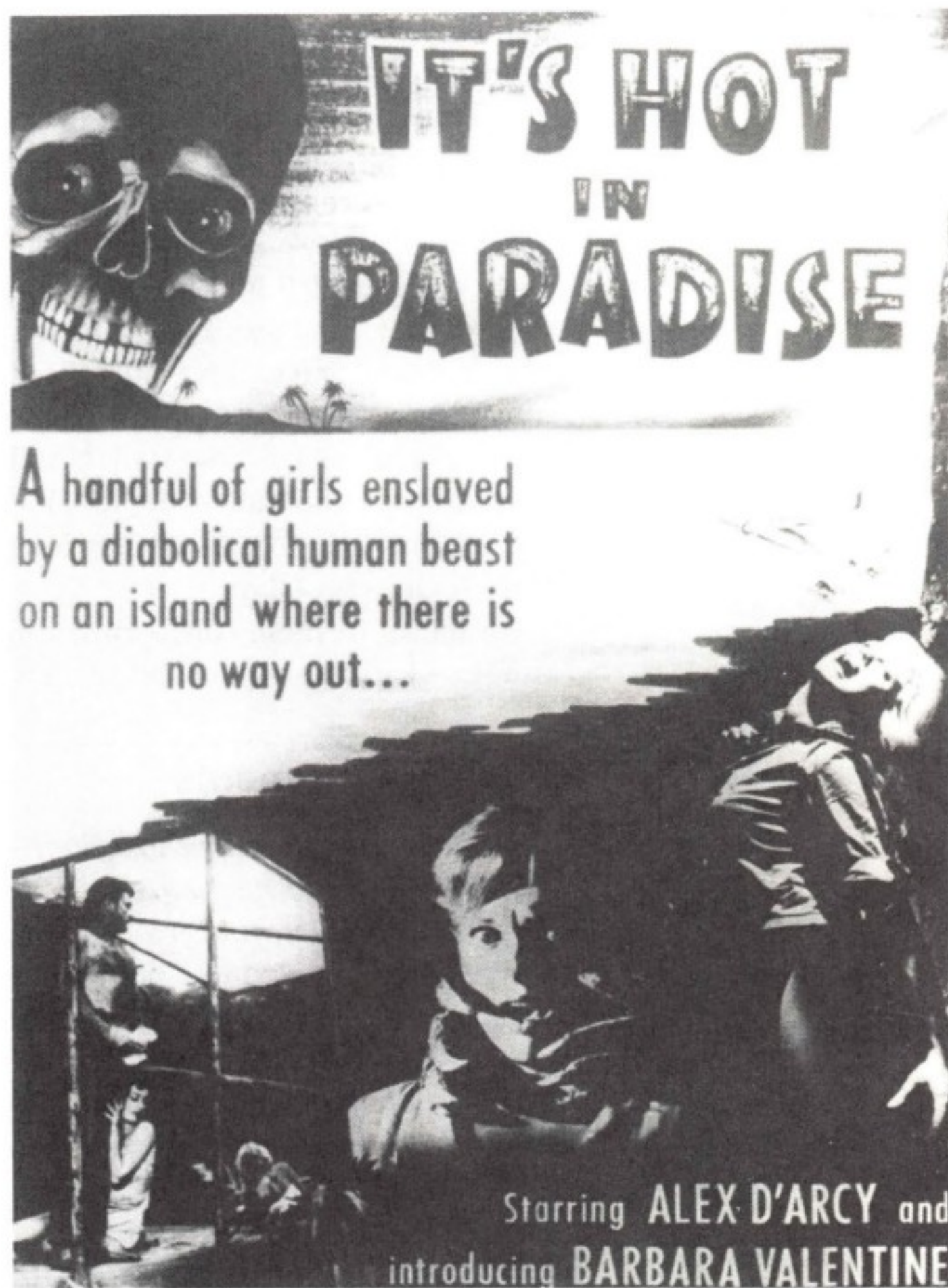


operation. Stover also has a reputation among his customers for extreme honesty; he's the kind of guy who apologizes when his cassettes are struck from 16mm (as opposed to 35mm) sources, and for the quality of tapes that are essentially head and shoulders above his competition. Cinemacabre's rarest gems: **B&W HORROR AND SF TRAILERS #1** contains trailers for Universal's **DRACULA** and **FRANKENSTEIN** that contain brief scenes not present in the final cuts of either film, and one for Paul Landres'

THE RETURN OF DRACULA (1958) featuring its original, long-gone, red-tinted staking sequence!

The rarest and strangest trailer compilations this Watchdog has seen come from a mail-order company called Underground (formerly Silver Rose) Video. Underground Video currently offers 8 trailer tapes crammed full of the most obscure stuff you'll *never* see, compiled by Underground president, Anthony DiVona. One of these anthologies, **TRAILERS FROM OTHER STRANGE PLACES**,

includes such European arcana as *Blut an den Lippen* ("Blood on the Lips"), the German-language trailer for Harry Kümel's **DAUGHTERS OF DARKNESS** (1971); **IT'S HOT IN PARADISE** (1959), the erotic, non-fantastic version of the aforementioned rarity **HORRORS OF SPIDER ISLAND**; **THE SCARLET BARONESS** (c. 1960), a German Edgar Wallace-style thriller starring Dawn Addams and Joachim Fuchsberger; and Roland Klick's **DEADLOCK** (1970), an arresting desert drama featuring some great snatches of unreleased soundtrack music by the experimental German rock band, Can. **TRAILERS FROM BEYOND INFINITY** is heavy on Jack H. Harris Enterprises releases (**MASTER OF HORROR** and Romero's **HUNGRY WIVES**), while **TRAILERS FROM HELL** is composed of product from Hemisphere Pictures (**BLOOD DEMON** and **BLOOD FIEND**) and Radley Metzger's Audubon Films. If you're a Eurotrash-enthusiast between the ages of 18 and 35, and you've never seen the Audubon films, you'll find their trailers tremendously exciting. While some of these sophisticated adult films (early "X" rating recipients) were directed by Metzger himself, the majority were bizarre European acquisitions of a dark, erotic nature. Perhaps the most compelling of these is Piero Schivazappa's **THE FRIGHTENED WOMAN** (*La donna ridente*, "The Laughing Woman," 1970), a slice of Op Art sexchosis starring **THE WILD EYE**'s Phillippe Leroy and **HATCHET FOR THE HONEYMOON**'s Dagmar Lassander. Also on **TRAILERS FROM HELL** are lengthy previews



for Jess Franco's ultra-rare **SADIST-EROTICA** and **KISS ME MONSTER!** (Franco trailers—God help us!)

The consumer should be warned that the same Audubon trailers compose half of two different collections (**TRAILERS FROM HELL** and **TRAILERS FROM BEYOND EUROPE**), the latter having the edge on quality). Underground's trailer tapes sell for \$19.98, plus \$4.00 postage and

handling. Ask for their catalogue while ordering. You won't be disappointed.

Trailers were made to offer peeks into the future, but they have evolved into much more than a means of reliving the past. They preserve glimpses of some things which no longer exist in their entirety, and distill into a matter of minutes all that we love most about our favorite film genres. Most of the movies heralded by these trailers still survive today; the trailers do, too, but the artform they represent has long since seen its best days.

Thanks to these collections, you can see them, too. Again and again.

Comments

Since this column appeared, *Something Weird Video* has introduced its *TWISTED SEX* series of trailer tapes. Now five volumes strong, these outrageous collections are composed of miscellaneous "Adults Only" trailers, most of which herald films that are not available on tape, and many of which no longer exist. The titles alone are a strain to the imagination: *FANNYHILL MEETS DR. EROTICO*, *THE BEAUTIFUL THE BLOODY AND THE BARE*, *DR. MASHER*, *THE WEIRD LOVEMAKERS*, *THE BEAST THAT MOLESTED WOMEN*, *COME RIDE THE WILD PINK HORSE*, and hundreds more!

Something Weird also offers two other trailer compilations of special

interest. One is *THE LAUGHING, LEERING, LAMPOONING LURES OF DAVID F. FRIEDMAN*, a collection of trailers from Friedman's (post-Herschell Gordon Lewis) productions, including *THE DEFILERS* (1965), *LOVE CAMP 7* (1968), *TRADER HORNEE* (1970), and many more. The huckster's hyperbole that booms so bombastically from these carnal commercials was scripted by Friedman himself, and they seem to parody themselves as much as they sell what's "Coming Soon."

Even more appetizing is *Something Weird's HEY FOLKS! IT'S INTERMISSION TIME*, a mammoth two-hour anthology of drive-in shorts and concession stand memorabilia. This tape—a shoo-in for the Watchdog's personal list of "desert island" videos—includes pitches for "mouth-watering hamburgers" and "taste-tempting soft drinks," commercial shorts for regional businesses, and three complete "10 Minutes to Showtime" countdowns. It seems that more and more drive-ins are biting the dust each summer, and this cassette not only preserves the memory of that dying culture, but has great personal impact besides. If you've ever spent any serious time at drive-in theaters (and, if not, what are you doing with this book?), *HEY FOLKS! IT'S INTERMISSION TIME* is like discovering snapshots of treasured moments from the past. No matter what your tastes in film, consider it an essential investment.

Serial Chillers

33

Winter, 1991



I screen, you screen, we all screen for our TV screams.

Most of us encounter horror for the first time on television, with the comforts of our parents and our rooms well within reach. Because television hits us where we live, our favorite horror and fantasy programs tend to become ingrained in us, and remain a part of us throughout our lives. Though they may not stand comparing with the greatest horror classics of the silver screen, who could forget such dark dregs from the glass teat as *THE TWILIGHT ZONE*'s "Eye of the Beholder," *THRILLER*'s "The Grim Reaper," or *THE OUTER LIMITS*' "The Architects of Fear"?

As we go to press, a startling wealth of fantasy-related television programming is being released on tape, so here's a Watchdogian survey of what's new in this slew of video grue.

AMAZING STORIES

MCA Home Video has embarked on the systematic release of episodes from Steven Spielberg's 1985-7 NBC-



TV series, *AMAZING STORIES*. In other countries, where AS was not televised, these compilations have been in popular release for several years; here, however, where it is still

THE OUTER LIMITS: David McCallum in Gerd Oswald's expressionistic episode, "The Forms of Things Unknown."



**AMAZING STORIES—
BOOK ONE:**

You'd look surprised, too. Kevin Costner's doomed flight has just been saved by an animated tire (you heard right) in Steven Spielberg's "The Mission."

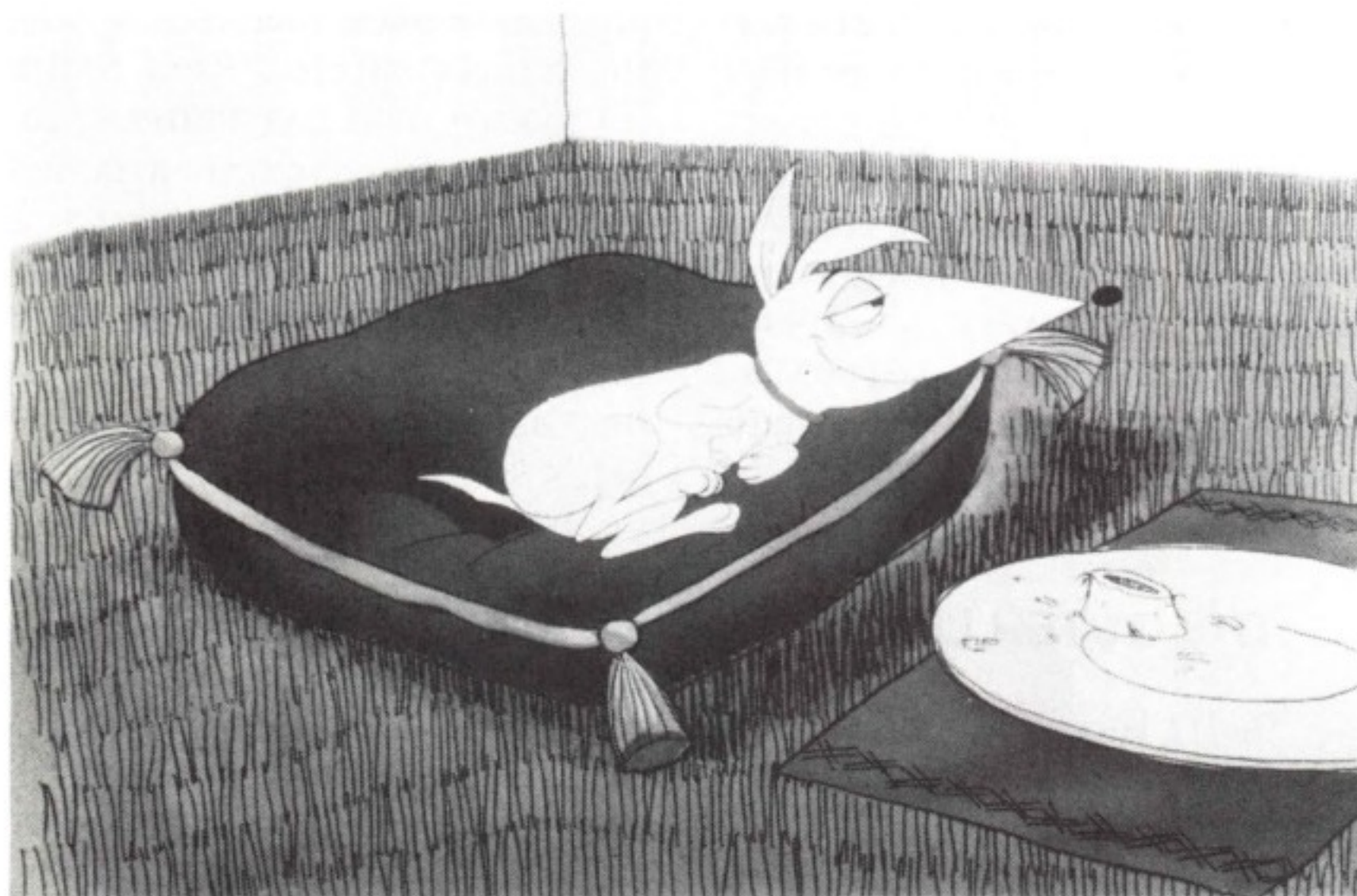
remembered by many as "Spielberg's Folly," the series has yet to be properly appreciated for the handful of outstanding moments it did achieve.

MCA released **AMAZING STORIES—BOOK ONE** earlier this year, and it arrived as a colossal reminder of everything that was bad about the show: overindulgent budgets, vapid stories, the atmosphere of a playground. **BOOK ONE** showcased Spielberg's "The Mission" (11/4/85)—an overinflated, Disney Conquers All wartime story starring Kevin Costner—and "The Wedding Ring," a waste-of-time given commercial clout by the

top-billing of Danny DeVito. File this one under Fantasy For People Who Couldn't Care Less.

AMAZING STORIES—BOOK TWO, on the other hand, is a stumble in the right direction. Robert Zemeckis' "Go to the Head of the Class" (11/21/86)—like "The Mission," originally shown as a one-hour special—is a cautionary tale in which sadistic English teacher Christopher Lloyd is given a dose of Black Magical revenge by students Scott Coffey and Mary Stuart Masterson, who cast a spell by playing a track from the latest "Blood Sausage" album backwards.

AMAZING STORIES—BOOK TWO: *The peppy little hero of Brad Bird's hilarious "Family Dog."*



The imagery of this episode (which includes a nice severed head effect by Stan Winston) goes far enough that the original telecast was festooned with parental warnings, but the script's outstanding outrage is its proposed alliance with Shakespeare's *MACBETH*. Zemeckis directs with his usual verve and, though bountifully redundant, it's not too painful. Far better, and perhaps the high-water mark of the series as a whole, is Brad Bird's animated "Family Dog" (2/16/87), designed by Tim Burton. This non-stop delight (the basis of a forthcoming Fox series) is told entirely from the perspective of a foolish mutt at the mercy of a pre-SIMPSONS nightmare family.

Considering its running time of 71m, this package is overpriced at \$79.95, but these episodes were aired when stereo television was still a bit

pie-in-the-sky for the wallets of most viewers, and it's a pleasure to hear these shorts as they were meant to be heard.

The highlight of **AMAZING STORIES—BOOK THREE** is Mick Garris'

AMAZING STORIES—BOOK FOUR:

Martin Scorsese directs Sam Waterston in his first horror outing, "Mirror, Mirror."



"**Life on Death Row**," starring Patrick Swayze, the surprisingly moving story of a prisoner whose outlook changes when his potential for killing is miraculously superseded by an ability to heal. It remains Garris' most valid credential to date. **AMAZING STORIES—BOOK FOUR** is distinguished by Martin Scorsese's maiden voyage into horror, "**Mirror, Mirror**."

THE OUTER LIMITS

The 12 latest releases in MGM/UA's **OUTER LIMITS** library render complete the entire 1963-65 ABC-TV series on video, gorgeously crisp transfers temptingly priced at \$12.95. One might expect that the final dozen hold-outs would represent a sudden avalanche of the program's worst moments. While this is true of a few new releases, it must be remembered that **THE OUTER LIMITS** was one of the finest hours imaginative television has ever known; even its least significant episodes stand out as serious, unusually challenging works of science fiction. All but two of the titles among this final dozen were produced during the series' second season, when budgetary cutbacks forced the directors and effects designers to take unusually imaginative (and economic) measures to convey their ideas, resulting in some of the series' most haunting material.

In chronological order:

"**Children of Spider County**" (2/17/64) stars Lee Kinsolving as a young, telepathically gifted outsider who discovers that he is offspring from a

program of alien-interbreeding with the human species. Kent Smith (**CURSE OF THE CAT PEOPLE**) co-stars as Kinsolving's alien father. Though the episode is ostensibly a parable about the respect we should have for the differences between people, it can also be seen as a distinct antecedent to David Cronenberg's **SCANNERS** (1981).

"**The Chameleon**" (4/27/64) features Robert Duvall as a mercenary who is physically altered to infiltrate a downed spacecraft in a California forest. Though it has echoes of several other OL episodes—notably "**The Architects of Fear**" and "**Corpus Earthling**"—the script is well-written by Robert Towne (**TOMB OF LIGEIA**, **CHINATOWN**) and is perhaps the best title amid this final bunch, directed (of course) by the flamboyant stylist, Gerd Oswald.

"**Cold Hands, Warm Heart**" (9/26/64) stars William Shatner as an astronaut who returns from a voyage to Venus acclimated to that alien world, possessed with a desperate, escalating need for environmental heat. As a tale of transformation, the episode has some interest but, sadly, it's played out as an especially maudlin soap opera. Geraldine Brooks, who played the wife of another transforming astronaut in "**The Architects of Fear**," goes through the same paces here, hindered by some excruciating dialogue. One of the series' least enchanting hours.

"**Expanding Human**" (10/10/64) is one of Gerd Oswald's rare misfires, about drug experimentation on a college campus with monstrous results.

THE OUTER LIMITS:
Cliff Robertson makes
radio contact with a
benevolent but deadly
alien force in "*The
Galaxy Being*."



The script's implication that expanded consciousness may lead to fascist tendencies is ludicrously conservative, as is the directorial technique.

"**Cry of Silence**" (10/24/64) is OL's much-berated tumbleweed episode. Though not very fondly remembered by fans, the episode makes a useful companion piece to the excellent "**Corpus Earthling**," another episode in which alien lifeforms infiltrate non-human hosts to near-apocalyptic effect. Eddie Albert stars, Charles Haas directed. Syndication prints of this episode tend to be rather poor in contrast; we hope MGM/UA's tapes will sharpen the resolution.

In "**Wolf 359**" (11/7/64), Patrick O'Neal synthesizes an alien environment in a laboratory greenhouse, where the introduction of human DNA evolves into a deadly antagonist. The creature here—a white, web-winged creature with a face not unlike Spider Man's—is evocatively used. A haunting episode, well-directed by Laslo Benedek (who also directed the lesser first season episode, "**Tourist Attraction**").

"**I, Robot**" (11/14/64), based on the "Adam Link" stories written in the late 1930s by Earl and Otto Binder, follows the trial of the robot Adam Link for the murder of his inventor. Howard da Silva and Marianna Hill star in this likeable episode, which also features Leonard Nimoy in a supporting role as a newspaper reporter.

"**The Duplicate Man**" (12/19/64) was Gerd Oswald's finest hour among the second season episodes. Stylistically indebted to the likes of Resnais

and Robbe-Grillet's *LAST YEAR AT MARIENBAD* and Godard's *ALPHA-VILLE*, the artful presentation all but overwhelms the plot of a wealthy scientist and scholar who has himself illegally cloned to hunt his equally illegal, escaped alien pet Megazoid. The episode contains some nice thematic echoes, particularly between the foolish-looking Megazoid (which is in its reproductive cycle) and the clone (who finds himself pregnant with his original's ever-unfurling memories). Based on a story by Clifford D. Simak.

The remaining four episodes are "**Counterweight**" (12/26/64, directed by Paul Stanley); "**The Brain of Colonel Barham**" (1/2/65, Charles Haas) starring Grant Williams; "**The Premonition**" (1/9/65, Gerd Oswald), an intriguing trapped-between-the-seconds story by Ib Melchior; and the series' swan song (some would say "swan dive") "**The Probe**" (1/16/65, Felix Feist), OL's notorious episode without sets, plot, or much else.

Alas, MGM/UA treats most of their OL cassettes with Macrovision, a form of copy-guard that has the unfortunate side effect of making video programming look murky, unstable, and generally unwatchable.

MGM/UA has also issued a splendid laserdisc compendium of some of the series' best moments, **THE OUTER LIMITS COLLECTION**. The four-disc set includes "**The Galaxy Being**" (the debut episode with Cliff Robertson), "**The Architects of Fear**" (Robert Culp), "**Fun and Games**" (Nick Adams), the aforementioned "**Cold Hands, Warm Heart**," "**The Mutant**"

(Warren Oates), the classic Harlan Ellison episodes "**Demon with a Glass Hand**" (Robert Culp) and "**Soldier**" (Michael Ansara), and "**The Chameleon**" (Robert Duvall in a Robert Towne teleplay).

THE OUTER LIMITS COLLECTION 2 has been announced for June 1992 and will contain "**The Zanti Misfits**" (Bruce Dern), "**The Bellerose Shield**" (Martin Landau), "**The Forms of Things Unknown**" (David McCallum in the series' only horror episode), "**Nightmare**" (Martin Sheen), "**The Brain of Colonel Barham**" (Grant Williams), "**It Crawled Out of the Woodwork**" (Edward Asner), "**The Man Who Was Never Born**" (Martin Landau), and the aforementioned "**The Probe**."

While each of the laserdisc collections contains its share of questionable episodes, the series' expressionistic B&W cinematography—by Conrad Hall and Kenneth Peach—is best appreciated in digital clarity.

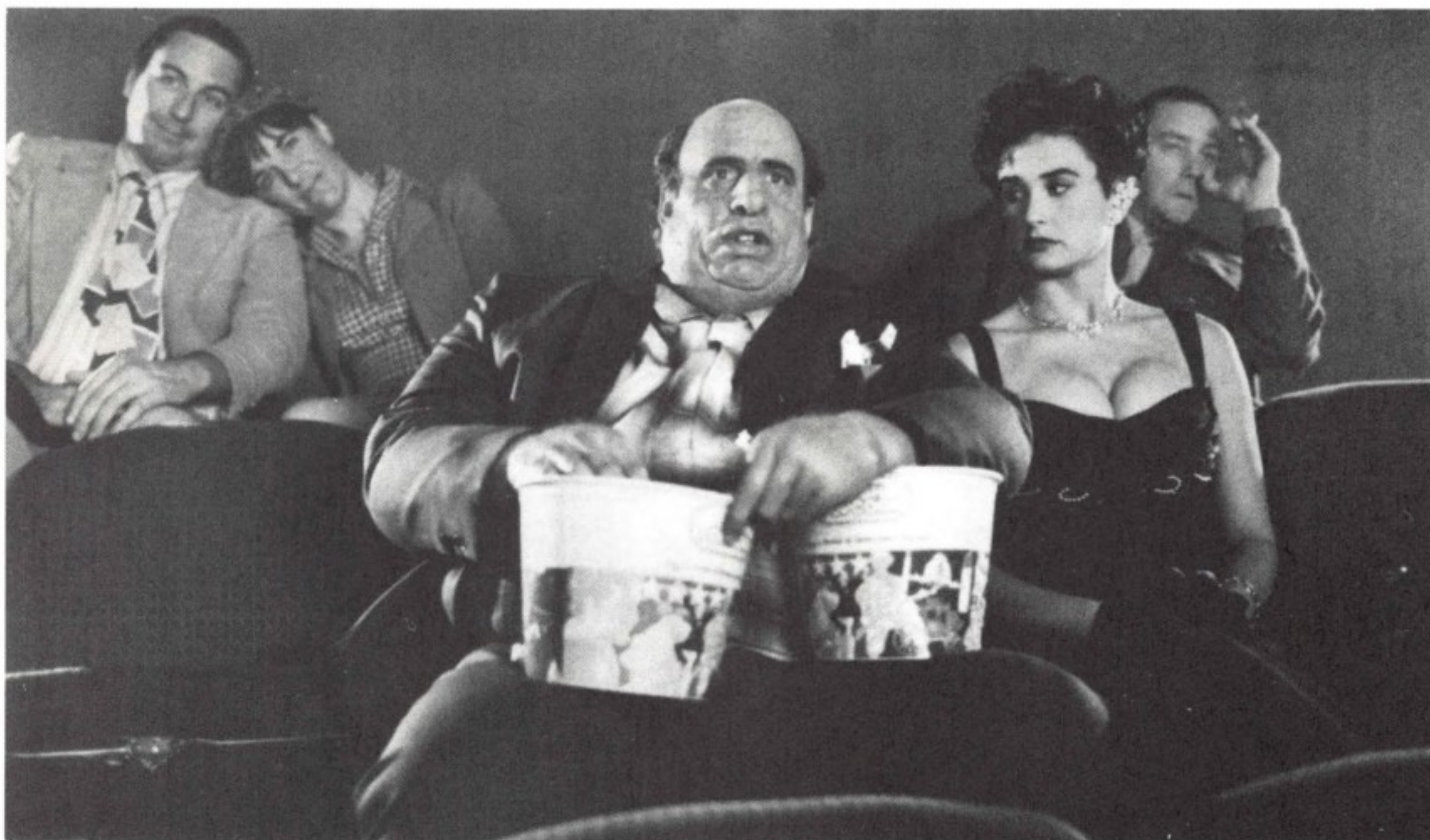
TALES OF THE UNEXPECTED

Prism Video's **TALES OF THE UNEXPECTED**—now available for \$69.95 on VHS, \$29.95 on Beta—collects four episodes of the long-running Anglia Television Limited series **ROALD DAHL'S TALES OF THE UNEXPECTED**, which was briefly syndicated in the States during the early 1980s. At its best, this series was remarkable for telling stories that weren't exactly "unexpected," but

found their respective ways to a zinger, or punchline, that was unexpectedly and pleasantly convoluted; at its worst, it was one of *The Worst*. Though Prism's tape isn't at all cohesive as a feature-length anthology, or recommended for viewing in a single-sitting, its strengths ultimately outweigh its weaknesses.

The only uninteresting episode comes first: "**People Don't Do Such Things**," a predictable story starring an as-yet-undiscovered Don Johnson as a novelist who seduces his tax agent's wife. Arthur Hill and Samantha Eggar co-star in this rather flat production, directed by Gordon Hessler, of all people. It's a good example of the kind of story that too often worked against the series and brought an early end to its tenure on American television.

The second episode, "**A Youth from Vienna**" (1982) is based on a story by the brilliant fantasist John Collier (1901-80), who wrote the screenplays for **SYLVIA SCARLETT** and **THE AFRICAN QUEEN**, several classic **ALFRED HITCHCOCK PRESENTS** teleplays, the uncanny novel **HIS MONKEY WIFE**, and innumerable short stories. Dick Smothers (on a rare vacation from brother Tom) stars as a dejected suitor/scientist who avenges his broken heart by placing a single dose of *Eternal Youth* between two narcissistic lovers. It's a poor substitute for reading the story itself, but director Norman Lloyd (a former producer of **ALFRED HITCHCOCK PRESENTS**, obviously straining here against budgetary limitations) preserves enough of Collier's flavor—



TALES FROM THE CRYPT:
Demi Moore and Jeffrey Tambor star in the episode, "Dead Right."

thanks to some delicious, *verbatim* dialogue—to deliver a piquant, convivally decadent half-hour. Sharon Gless is also featured, as Smother's love interest. Eugene Lourie—the director of **THE BEAST FROM 20,000 FATHOMS** (1953), **THE GIANT BEHEMOTH** (1958), and **GORG0** (1961)—appears fleetingly in a supporting role.

The third episode, "Skeleton in the Closet" (1987), is the most recent and best-produced of the lot; the clarity of its cinematography and the preparedness of direction really stand out. Paul Annett (who directed Amicus' **THE BEAST MUST DIE**, 1974) helmed this episode, in which a former hit-and-run driver (Charles Dance) attempts to foil a perceived investigation into his hidden past.

The final episode, "Bird of Prey," is another Collier piece, and ranks as one of the best-ever adaptations of his work. Frank Converse stars as an alcoholic engineer stationed in the boon-docks, fearful of and obsessed with his wife (Sondra Locke)'s presumed infidelity. His only solace in their remote home is his parrot Tom who, one night, is nearly raped to death by a gigantic winged creature. Tom, renamed Thomasina, dies giving birth to an immense egg, which ultimately hatches a black, eerily watchful monstrosity. Directed by Ray Danton—who earlier directed **PSYCHIC KILLER** (1975), and starred in Jess Franco's **LUCKY THE INSCRUTABLE** (1967)—this is remarkable small-screen fantasy, well-acted, scripted, and photographed (by

Dean Cundey, who subsequently shot Matt Cimber's underrated **THE WITCH WHO CAME FROM THE SEA** and John Carpenter's most successful films). The hatchling itself is a haunting piece of work, too.

THE TWILIGHT ZONE

CBS Video recently added four new volumes to its collection of episodes from Rod Serling's seminal fanta-series (1959-64). The CBS tapes are beautifully mastered and their organization into thematic double-bills shows that the series is being released with a great deal of thought.

Volume 5 includes "**Walking Distance**" (10/30/59) and "**Kick the Can**" (2/5/62), two outstanding TZ treatments on the theme of nostalgia. Gig Young stars in the former episode as an advertising executive who seeks a way off the merry-go-round of adult life in his home town; the show features an especially strong score by Bernard Herrmann. "**Kick the Can**," best known for Steven Spielberg's saccharine retelling in **TWILIGHT ZONE—THE MOVIE**, is more definitively dramatized in this original Lamont Johnson version, starring Ernest Truex.

Volume 6 contains "**Mr. Dingle, the Strong**" (3/3/61) and "**Two**" (9/15/61), where the point of double-bill appears to be contrast. The former episode, directed by the great John Brahm (**HANGOVER SQUARE**, **THE MAD MAGICIAN**), features Burgess Meredith as an Everyman who is given

the gift of super-strength by two Martians; it's a lightweight Rod Serling parable about the abuses of power, ample proof that comedy was never Serling's strongsuit. "**Two**" is a deadly serious, post-apocalyptic scenario (by Montgomery Pittman) in which two survivors of opposing uniforms fight one another and discover the love necessary to heal past wounds and foster a new civilization.

Volume 7 features "**A Passage for Trumpet**" (5/20/60) and "**The Four of Us Are Dying**" (1/1/60), two Serling scripts that share a uniquely melancholy urban atmosphere. The latter episode, also directed by John Brahm, is an underrated gem about a criminal who is capable of altering his face at will, and his long-overdue retribution.

Volume 8 combines "**Long Distance Call**" (3/3/61) and "**I Sing the Body Electric**" (5/18/62), which share in common the theme of Grandmother transmogrified by technology. In the former—an excellent script weakened by TZ's short-lived experimentation with videotape filming—little Billy Mumy finds he can communicate with his dead grandmother over the toy phone she gave him; in the latter, based on Ray Bradbury's story, a family finds happiness with a robotic granny. A curiously well-paired double bill, with remarkably different messages.

• • •

Remember, folks: you don't have to worry about the absence of letterboxing with any of this stuff. Every one of these tapes contains

programming that was made to be seen on television. And most of it reminds us that TV wasn't always a second-rate place to be seen.

Comments

Since writing this article, *TALES FROM THE CRYPT—VOLUME 1, 2, and 3* have been released by HBO Video, priced for rental at \$89.98 a piece. Directed by big-name directors (Robert Zemeckis) and stars (Arnold Schwarzenegger), this HBO cable series is much too glossy and overdone; it's the complete antithesis of the gritty, low-budget treatment that these EC comics stories demand. The

series has been well-reviewed by the mainstream press, who approve of its use of the horror genre as a good place for talent to slum.

Another tele-series which has been collected for presentation on tape is Worldvision Video's *TALES FROM THE DARKSIDE: FIVE CHILLING STORIES* (\$89.95), which features adaptations of the writings of Stephen King, Robert Bloch, and Michael McDowell. *DARKSIDE* has commonly been used as a training ground for new and out-of-work acting and directorial talent. As a proving ground, the series is commendable; as a horror series, its highlights have been too few and far between.

1971: *The Year of X and Violence*

34

Spring, 1992



Just as it's sometimes hard to see the forest for the trees, violence can be more difficult to experience on a screen that is always bleeding, erupting, exploding. Violence is now so much a part of our movie-going experience that even such relentless films as

TOTAL RECALL (1990) can be awarded R ratings without arousing public outrage, which makes the forbidden aura that continues to surround certain early X-rated releases seem strangely cryptic.

Extreme violence was born into the cinematic mainstream exactly

A CLOCKWORK ORANGE:
Dim (Warren Clarke) and Georgie (James Marcus) flank the indomitable Alex (Malcolm McDowell) in Stanley Kubrick's once-X-rated masterpiece.

twenty years ago, in the watershed (bloodshed?) year of 1971. Five of the most coveted Academy Awards of 1971 (Best Picture, Director, Actor, Screenplay, and Editing) were presented to the same picture: William Friedkin's **THE FRENCH CONNECTION**. This hard-hitting action classic, still violent by today's standards, may be a far cry from the kind of "feel-good" material that sweeps the Oscars today, but it perfectly suited the flavor of its era. As Stephen Bissette has observed, 1971 was the kind of anything-goes year when Don Siegel's **DIRTY HARRY**, Sam Peckinpah's **STRAW DOGS** and Stanley Kubrick's **A CLOCKWORK ORANGE** could be released... as *Christmas* movies.

How was this allowed to happen? In 1971, the Hollywood majors were still reeling from the apparent mistake of exploiting the screen's newfound

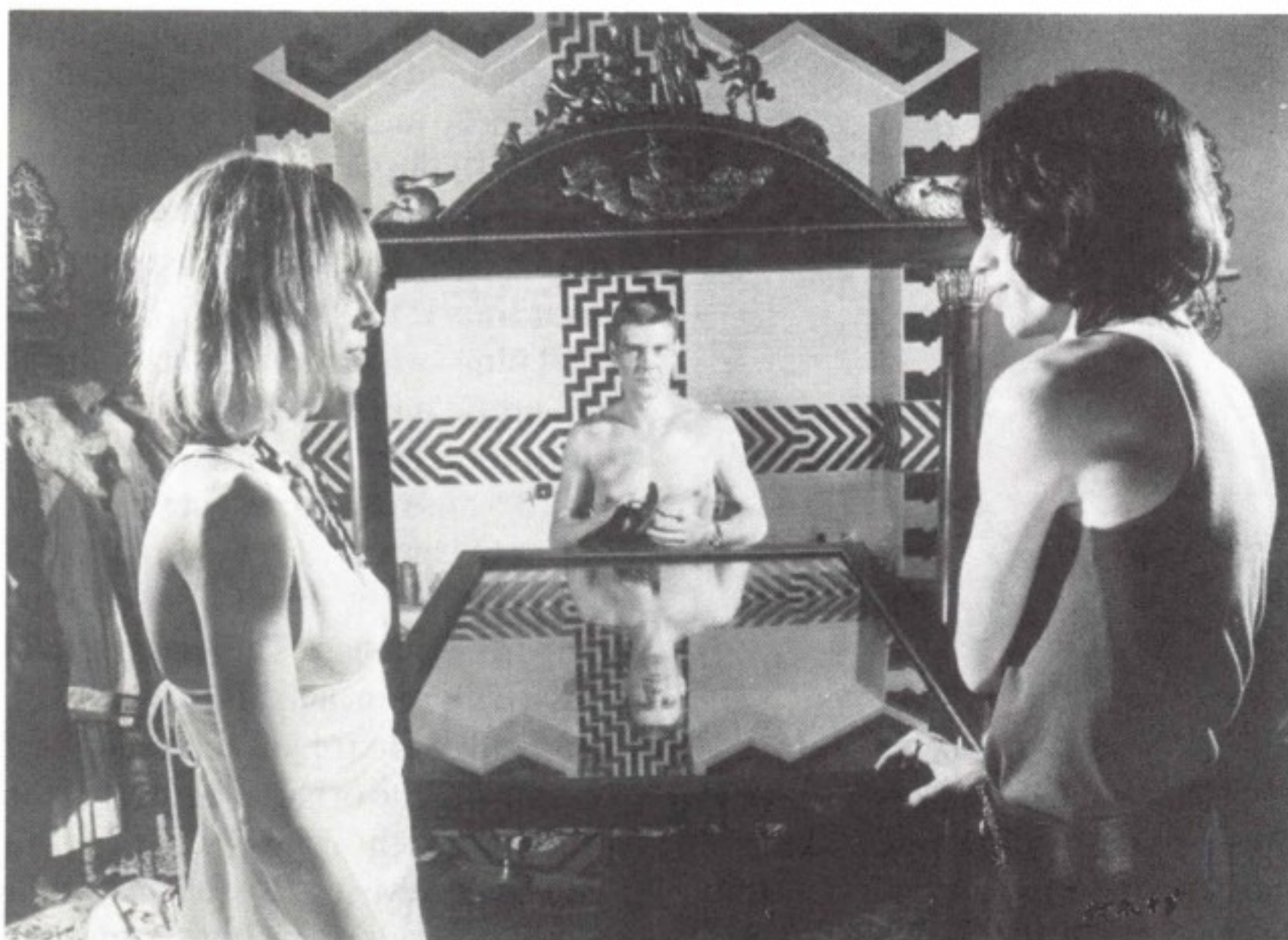
freedom with sex. The trend had begun two years earlier with movies like AIP's **DE SADE** (1969), Richard Matheson's surreally ambitious but mild biography of the notorious French libertine. The film's release was trumpeted with the proverbial sizzling layout in **PLAYBOY**; what wasn't explained was that most of the photos were culled from the more explicit European version—which was 21m longer. (The domestic release was timid enough to play a few years ago, shaved of only a minute or two, on the USA Cable Network.) When 20th Century Fox X-plored similar terrain with Russ Meyer's **BEYOND THE VALLEY OF THE DOLLS** (1970), it bombed as well, and the studio fared no better with **MYRA BRECKINRIDGE** with its unfortunate choice of slogan, "Everything you've heard about **MYRA BRECKINRIDGE** is true." (Everyone had heard that it was a mess, and that star Raquel Welch stayed clothed throughout.) Almost as soon as it had begun, the party was over. None of these fluffy, free-spirited productions really deserved the X ratings they were given—most were later reissued with R ratings, without suffering any changes—but the public stayed away, fearing what lurked behind the dreaded label of presumed pornography. The skull-and-crossbones X was boxoffice poison.

The stigma surrounding these early X films has been irrationally long-lived. In 1971, CBS-TV was pressured by public protest into cancelling a late-night broadcast of Luchino Visconti's

BEYOND THE VALLEY OF THE DOLLS:

Russ Meyer directs Roger Ebert's scathing satire of Hollywood life, still X-rated after all these years.





PERFORMANCE:
Anita Pallenberg, James Fox, and Mick Jagger starred in this psychedelic study of psychosexual fusion, directed by Donald Cammell and Nicolas Roeg.

X-rated **THE DAMNED** [*Götterdämmerung*, 1969], although the print had been heavily cut for TV! As recently as last year, Fox Video had to cancel its plans to release **BEYOND THE VALLEY OF THE DOLLS** on tape and disc—because of the MPAA's staunch refusal to reclassify the film with an R certificate. (Incidentally, both **BEYOND** and **MYRA BRECKINRIDGE** were released by the long-defunct Magnetic Video in 1980; these tapes are now treasured collector's items that may still be found in some older video stores.)

Sex and fantasy were suddenly out. Therefore, in the seceding months, motion pictures began to explore their freedom in the opposite, more acceptable direction: realistic violence. This

groundswell from the horror-exploitation ghettos reached the cinematic mainstream with Peckinpah's **THE WILD BUNCH** (1969), and came to a head with the graphic dismemberments of Ralph Nelson's **SOLDIER BLUE** (1970). Peckinpah's R-rated film was widely berated for its slow-motion depictions of "the poetry of violence" but Warner Brothers, recognizing the boxoffice value of controversy, fanned these flames to their full height with a few subsequent releases.

Warner Brothers first associated itself with violent X-tremes with Donald Cammell and Nicolas Roeg's **PERFORMANCE** (Warner Home Video, \$19.95). A dazzling, aggressively experimental film about a



THE DEVILS:
Oliver Reed gives a powerful performance as Father Urbain Grandier, a 17th Century priest falsely branded as a heretic by the political censors of his own Church.

small-time London gangster (James Fox) eluding his would-be assassins in the home of a reclusive rock star (Mick Jagger), **PERFORMANCE** (filmed 1969, released 1970) was unjustly reviled by the establishment press, who feared it as a harbinger of films that were no longer made for them. Cammell and Roeg had willfully fashioned an expanded film for expanded minds, and it was quickly embraced by the small but devoted underground youth culture. Theatrically released at 105m 14s, **PERFORMANCE** lost some explicit footage in the mid-1970s, when it was re-rated R for midnight revival bookings; it is this incomplete, 103m 32s version which has circulated on Warner Home Video since 1980. The footage most vulnerable to cuts appeared early in the film, during the shootings which follow the botched attempt to murder Fox, including a fleeting rear-view of Jagger as Fox's character, foreshadowing their later drug-induced fusion. The complete

105m version was shown in 1990 on Cinemax and will likely resurface there in the near future.

Of all the violent classics of 1971, the most involved history of censorship surrounds Ken Russell's extraordinary **THE DEVILS**. This powerful film—which details the political and erotic motivations behind an actual 17th Century exorcism of “possessed” nuns by representatives of a corrupt “church” in Loudon, France—was the target of editorial controversy from the start. The censorship of Russell's vision actually began with the British Board of Film Censors overseeing the original editing of the picture, with BBFC chief John Trevelyan advising Russell and editor Michael Bradsell which words and images could not possibly be allowed to go public.

Judging from the vast disparity of running times that accompany the various available prints of **THE DEVILS**, the BBFC was not its only censor; in fact, it seems to have been individually censored for each country accepting it for distribution. Originally, the BBFC listed the film's running time at 112m. When **THE MONTHLY FILM BULLETIN**, the National Film Theatre's journal of record, reviewed **THE DEVILS**, they found the film a minute shorter. When **THE DEVILS** was released in the United States with an X rating, **VARIETY** accurately listed the US running time as 109m; this indicates that, even with the *carte blanche* of its Adults Only certificate, the domestic branch of Warner Brothers removed other elements which they



THE DEVILS:
 Father Barré (Michael Gothard) listens to the blasphemous confessions of Sister Jeanne (Vanessa Redgrave).

found *personally* objectionable! (In his autobiography *A BRITISH PICTURE* [recently published here as *ALTERED STATES*], Ken Russell sheds some light on this peculiarity, by describing one Warner executive as having a pathological aversion to pubic hair.) Not only were entire sequences removed from the US version, but certain frames were optically enlarged to crop-out portions of offending activities, and an alternate, less lascivious take of King Henri de Condé's visit to Loudon was also used.

The already bowdlerized, X-rated version of *THE DEVILS* remained in US release as late as 1973—when it was issued with this memorable ad-line: “Prepare yourself for *THE EXORCIST* with *THE DEVILS*”—but the only video transfer ever released in this country reflects the R-rated

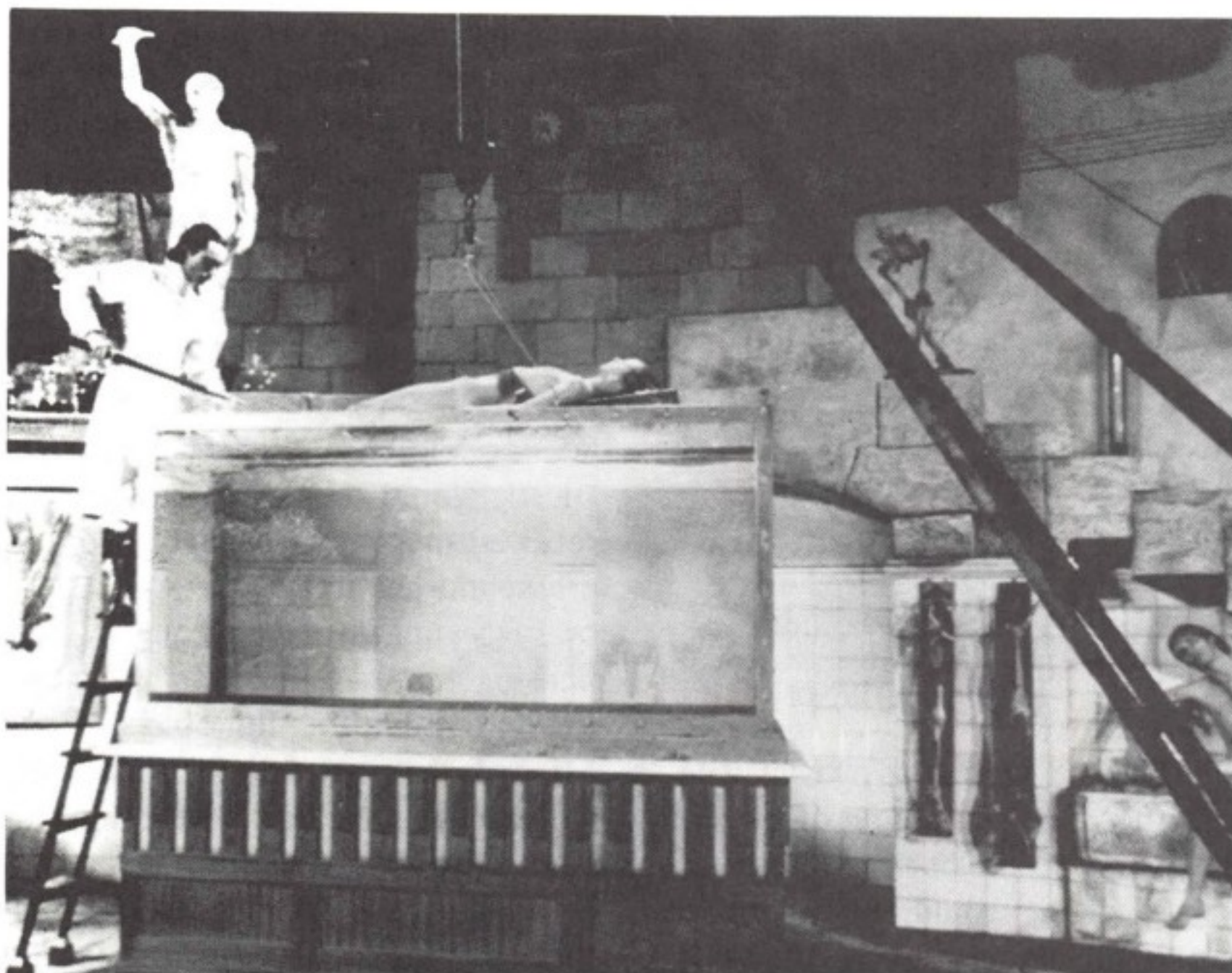
version, which quietly replaced the X version in US theatrical circulation in the mid-1970s. The R-rated running time is officially listed as 105m, but is in fact 103m 47s. Therefore (given the BBFC's documentation), at least *10m* of *THE DEVILS* have not been available to the American video consumer for over 20 years! Occasionally, more complete copies of the film have turned up on pay and cable television; in 1980, it was shown on the now-defunct ON-TV service in a 107m 45s version and, circa 1985, it appeared on the Bravo cable network in a 106m variant. Of course, none of these time-counts begins to estimate the staggering amount of visual information shorn away by the brutal cropping of *THE DEVILS* from 2.35:1 Panavision to TV-sized, 1.33:1 framing—which eliminates virtually half the screen at all times.

It seems that **THE DEVILS** has not fared well on video anywhere in the world. It was briefly released in Great Britain in 1982, lacking the letterbox format that is virtually *de rigueur* for British video, in a version lasting 103m 40s in PAL (which works out to, roughly, 107m in NTSC). The film was recently issued on Japanese laserdisc (Warner Japan NJL-11110, ¥4,841) as part of "The Ken Russell Collection," in a supposedly 109m version; in fact, the disc is 108m 3s long and is noticeably missing bloody glimpses of the tongue-drilling and hobbling tortures of Father Grandier (Oliver Reed), which *were* present in the US theatrical release and the aforementioned pay/cable versions. Despite its painful lack of letterboxing, the Japanese disc is the most complete version available. At the time I'm writing this, **THE DEVILS** has just been reissued on tape in Britain for the first time in a decade, with a listed running time of 119m. I doubt this extravagant length is accurate, but I'd be most happy to be proven wrong.

All of 1971's ultra-violent Christmas releases were subjected to some kind of editorial interference. Don Siegel's original cut of **DIRTY HARRY** (Warner Home Video, \$19.98) was deemed overlong and the director was instructed to remove 25m of material. In Siegel's expert hands, the reduction gave the film a new leanness that powerfully enhanced its violent impact. Perhaps because its grim serial-murder storyline was leavened with humor, **DIRTY HARRY** was passed with an R rating; Sam Peckinpah's **STRAW**

DOGS (CBS Fox Video, \$59.98) was not so lucky. **STRAWDOGS**—the story of a timid American mathematician (Dustin Hoffman) who must come to terms with his own capacity for violence when his Irish farmhouse is besieged by five drunken, rifle-toting locals—was submitted to the MPAA in a 118m version. The film was rated X for a brutal, startling but non-explicit sodomy assault, which Peckinpah (well accustomed to seeing his films compromised for release) eventually surrendered before its R-rated theatrical debut. Several gruesome rifle wounds, bludgeonings, and the sight of a man's neck snapped in a bear trap were left intact. The prints sent to theaters ran 117m and—although Peckinpah's **THE WILD BUNCH** (1969) and **PAT GARRETT AND BILLY THE KID** (1973) have since been lovingly restored on video—the footage missing from **STRAWDOGS** has never been seen in America. Amazingly, the missing footage was included on the film's Japanese laserdisc release (sadly out-of-print), which also retained the film's original 1.85:1 aspect ratio.

Of all the major, star-billed productions threatened with X certificates in 1971, only Stanley Kubrick's name-above-the-title **A CLOCKWORK ORANGE** (Warner, \$19.98)—with no established stars—made it to the screen with its outlaw pedigree brazenly intact. This colorful adaptation of Anthony Burgess' dystopian science fiction novel opened in limited release, and proved to be enormously popular with critics and audiences alike. This greeting—the greatest



ANDY WARHOL'S
FRANKENSTEIN:
The Baron (Udo Kier)
prepares his female
zombie (Dalila Di
Lazzaro) for her X-rated
gall bladder massage.

acceptance an X film had enjoyed since John Schlesinger's Oscar-sweeping **MIDNIGHT COWBOY** (1969)—led Warners to lobby Kubrick with speculations of how much more popular the film might be, if made accessible to teenage audiences. Kubrick was able to qualify his 138m film for a more lenient rating by removing only 17 sexual seconds; this softer version replaced the X within its first year of release, and the forfeited snippets have never been recovered. **A CLOCKWORK ORANGE** was recently issued domestically on Warner laserdisc [\$34.98] in a beautiful, matted transfer (closer to 1.66:1 than 1.85:1) that represents its best video showcasing to date.

Another of 1971's outstanding releases was Roman Polanski's

MACBETH (RCA Columbia Home Video, \$59.95), which stretched the Shakespearean tragedy across the widescreen like a groaning victim on the rack. This grisly adaptation (scripted by Polanski and critic - Kenneth Tynan) was seen by many critics, quite reasonably, as an attempt by the director to "give sorrow words," to "convert thy grief into anger;" the film marked his return to work after the shocking 1969 murder of his wife Sharon Tate. Originally rated X, Polanski's **MACBETH** catapulted the mainstream cinema into unexpected outlands of cinematic slaughter—the harrowing and realistic slaying of King Duncan, Banquo's ghost with face and throat streaming with deep lacerations, the slaughter of women and



MACBETH:
Director Roman Polanski
blocks the film's violent
swordfight climax with
technical advisor William
Hobbs.

children, and Macbeth's own vivid decapitation and the poling of his severed head—scenes of an extremity the horror cinema would not experience until Paul Morrissey's **ANDY WARHOL'S FRANKENSTEIN** (1973), which was incidentally co-produced by Polanski associate Andrew Braunschweig. **MACBETH** later surrendered less than a minute to the editor's bench to get an R rating—which it might have been given anyway for its current video transfer, in which the panoramic blood-letting is sometimes cropped offscreen. A Japanese laserdisc version (Pioneer Japan, ¥5,871) exists, allegedly uncut at 140m, but is non-letterboxed. Try to catch this film at a repertory theater revival, but be aware that *any* version of Polanski's **MACBETH** is an essential chapter in any Watchdog's education.

With mainstream Hollywood revelling in explicit gore, the majority of legitimate PG-rated horror films were impotent in contrast. (Is it any wonder that American International Pictures

and Hammer Film Productions started falling apart around this time?) On this side of the globe, the most notable presence in horror during the Summer of 1971 was a new kid on the block: Hallmark Pictures, the distributor that brought us Michael Armstrong and Adrian Hoven's **MARK OF THE DEVIL** (1970), "The First Film Rated 'V' for Violence!" **MARK OF THE DEVIL** would almost certainly have received an R rating, had it been properly submitted to the MPAA, but only by suggesting in its ads (and by dispensing "stomach distress" bags at the door!) that the film exceeded the MPAA's designated limits for screen violence, was the film able to appear distinct *as a horror film* in an already blood-glutted marketplace. The film was an enormous success and led to other Hallmark *causes célèbres* like Wes Craven's **LAST HOUSE ON THE LEFT** and Mario Bava's **TWITCH OF THE DEATH NERVE**. Originally distributed by Video Yesteryear in a faded, matted transfer, **MARK OF THE DEVIL** is still available in its definitive, Lightning Video (\$69.95) release; this bright and colorful, albeit cropped, version includes one or two brief nude scenes not contained in the original US theatrical release.

Since the hallmark year of 1971, screen violence has not only become commonplace, it *seems* commonplace. Cinematic violence is not in itself desensitizing, but it is too often insensitively used. Perhaps the ultimate proof of this dictum are the films of 1971, a vintage that, even when diluted, still manages to pack one hell of a kick.

Who Framed EDWARD SCISSORHANDS?

35

March/April, 1992



So you think you're obsessive about home video?

Imagine being unable to load a letterboxed tape or disc without consulting your trusty tape measure. Imagine buying Warner Home Video's letterboxed **BLUE VELVET** (1986)—a steal, incidentally, at \$24.95—and, knowing that it was photographed in Panavision (an aspect ratio of 2.35:1), feeling a compulsion to gauge the framing on your home monitor, just to make sure that the “steal” hasn't been at your expense. You calculate the ratio by measuring the height of the letterboxed image in inches; multiply this figure times 2.35, or whatever the original ratio happens to be, and you should arrive at the approximate measurement of the image's width... or something's missing. (At least that's the theory. Considering the variable realities of home monitor overscanning, trying to accurately measure letterboxing and window-boxing is tantamount to shadow-boxing.)

I measured Warner's **BLUE VELVET** disc off my home screen at 2.20:1, which is pretty good; it's a damn sight better than the 1.81:1 ra-

tio of Japan's Lorimar import disc. Even so, when the front end of Frank Booth's car filled the width of the screen, during the joyride sequence, my mood soured a smidgen when the headlights were cropped into half-moons. Crop-boxing. Welcome to the neighborhood.

“Crop-boxing” is an unofficial term I coined for what happens when a widescreen film is imprecisely letterboxed for home video. Fellini's *8½* (1963) is a good example. The film was photographed in 1.85:1—a ratio widely considered the “half-way house” of letterboxing, as it covers a pleasing three-quarters of the screen—but Criterion's laserdisc transfer compromises even this already generous framing; the English-language main titles are presented in 1.33 (TV standard ratio, or “full-screen”), while the film itself measures closer to 1.73:1. James Cameron's **THE ABYSS** (1989)—unlike his **TERMINATOR 2: JUDGMENT DAY** (1991) and newly-expanded **ALIENS** (1987), which were both transferred to video in their original ratios—was filmed at 2.35:1 but presented on disc at the more conservative 1.91 ratio. Why?

**TERMINATOR 2:
JUDGMENT DAY:**
*Arnold Schwarzenegger,
Joe Morton, and Linda
Hamilton—all three can
be seen in the standard
version of this widescreen
film, thanks to Super
35mm photography.*



“At the time we were preparing **THE ABYSS**, back in 1989, the laserdisc market wasn’t as sophisticated as it is now,” recalls Van Ling, the creative and technical supervisor of Cameron’s Lightstorm Entertainment, who was involved in all three transfers. “Most letterboxed films were coming out then at 1.85, which was considered challenging but acceptable. 2.35 was still considered too acute, too narrow, and we were concerned that people might feel disappointed if the image was scaled-down too far for the sake of composition. Fortunately, we never work with a masked camera. So, while **THE ABYSS** was composed for 2.35, the image was protected out to 1.66, and this gave us a fair amount of extra room with which to play. Consequently, people who see **THE ABYSS**

on tape and disc are actually seeing more top-and-bottom information than they saw in theaters, which minimizes the horizontal loss. Today, with **T2**, we can do 2.35. We’re at the point now with 2.35 where we were with 1.85 a few years ago.”

The world may be ready for 2.35, but more extreme ratios continue to pose a problem for viewers without oversized projection monitors. For the meat-and-potatoes consumer, watching MGM/UA’s **BEN-HUR** (1959)—which admirably replicates the exact 2.66:1 framing of the film’s MGM Camera 65 format—may be like watching ants queuing along a stripe down the middle of a road. What good is having the complete image when a film’s size, its majesty, is so greatly diminished? It’s like replacing an epic

scale with a scale model. The film's chariot race sequence is letterboxed on tape far less leniently but, perhaps, far more practically.

Aspect ratios sometimes change during the course of a single film, and I'm not just talking about **WOODSTOCK**. Has anyone else out there noticed that Fox Video's letterboxed **STAR WARS** (1977) encompasses *three* different ratios? As Greedo's subtitles appear during the space cantina sequence, the frame experiences its first reduction and then, after Han Solo blows him away and apologizes for the mess, the frame cuts down once again and stays that way through the end titles! Subtitles in English-language films are clearly the bane of Teleciné operators; Pioneer's "Special Edition" laserdisc of **WHITE NIGHTS** (1985) crops the subtitling of its Russian dialogue scenes completely offscreen—which may be a little too "special" for most viewers.

Cropping can also be generous to a fault. In the case of Fox/Lorber's bravely letterboxed cassettes of Andrei Tarkovsky's **SOLARIS** (1972), the vertical ratio is so liberal that a splice is unmasked between each new set-up. Some purists may argue the point, but I find full-frame availability counterproductive in such cases; watching Tarkovsky's film is mesmerizing, but watching the tape is like being taught to blink.

The most popular brand of overabundant framing is the current trend toward full-frame releases. Many 1.85 films avoid having to choose between doing a letterboxed

or pan and scan transfer by simply going out *unmasked* at Academy aperture—**SILENCE OF THE LAMBS** and **DICK TRACY** (both 1991) are two popular recent examples. This process has its drawbacks and its detractors; many laserphiles felt cheated when the only visible difference between the letterboxed and standard versions of **BACK TO THE FUTURE II** and **III** (1989-90) and **WHO FRAMED ROGER RABBIT?** (1988) was the presence of mattes; after all, hadn't letterboxing become an accepted code-word for "more image?" In the case of Ron Howard's **BACKDRAFT** (1991), a non-anamorphic 2.35 film released on disc in both letterboxed and standard editions, the latter version exposes the full frame, which unknowingly destroys a pivotal scene's punchline by revealing a mannikin in a burning room long before it should appear in frame. (For this reason, full-framing might be termed "the More Things in Heaven and Earth ratio.")

Tim Burton's **EDWARD SCISSORHANDS** (1990) is a film that proved particularly vulnerable to the pitfalls of full-framing, despite a reasonably attentive transfer. "An early, full-screen transfer of **EDWARD SCISSORHANDS** was made, I think, for airline and publicity, which had some problems," remembers David C. Fein, a laser industry insider who (with partner Michael Matessino) recently compiled and designed the remarkable, three-hour supplement disc to Fox Video's expanded **ALIENS**. "In one scene, Edward was



**EDWARD
SCISSORHANDS:**
As Edward (Johnny Depp) creates an ice sculpture, Fox Video's Teleciné operator is performing a sculpture of his own.

supposed to be cutting a dog's hair on a tabletop. Not only could you see that his hands were cutting nothing—that fluff was being thrown up into the air from below frame—but also that a shorter version of the table had been substituted because his hands were too long! I went out of my way to urge everyone I knew to not let that happen on video.”

Fein's advice was apparently taken because, at this point, the image suddenly enlarges to protect this (and, elsewhere, other) inadvertently revealing shots. On the other hand, without the director around to guide the transfer, many of *EDWARD*'s subtler, artistic nuances were lost. In the film's high-angle, establishing shots of its surreally pastel suburban

homes—which indicate an “alternate universe” setting to Burton's baroque fairy tale—the disc exposes a certain number of suburban houses in the periphery that refused to be painted, as well as an unpainted city skyline in the distance. The eye is helplessly drawn away, as if from a flock of particolored balloons to the cold gray needles poised behind them. Pop!

“It's not usually cost-effective to protect the full frame,” notes Ling, who also admires the film, “and that's why video transfers must. I can remember a shot of Edward walking into the living room of the house where he's come to live, and he stands in the center of the frame. In the theater, you could see the camera push forward slightly, into medium closeup, and you could feel his emotions. In full-frame, that shot isn't exactly objectionable but, when the camera pushes in, the movement is much slighter, and there's no compositional focus to explain the point of that movement. Isn't the whole point of composition in filmmaking knowing how to use close-ups effectively? It's a subtle change, but it deeply affects how that moment, and the emotions of that moment, are perceived by the viewer.”

“Usually, it's whatever the Rank [teleciné] operator happens to catch,” Fein agrees. “The operators who simply transfer film to tape, greatly outnumber the artists, people who can appreciate the difference between what's meant to be onscreen and what isn't. That's why it's so



**EDWARD
SCISSORHANDS:**
*Dianne Wiest discovers
Edward's creatively
barbered greenery on
the outskirts of her
neighborhood.*

important that directors should become more actively involved in the preparation of their films for video. A lot of filmmakers ignore video because their films were made to be experienced in a theatrical setting. I agree that video should only be considered a souvenir of a theatrical experience, but why not do it right?"

At present, the best antidote for full-screen transfers is a video effects generator, an affordable accessory which—among other nifty services like fades and wipes—allows viewers to matte their tapes and discs at home. (A half-matte is also handy for eliminating the subtitles at the bottom of Japanese import discs.) The technology doesn't yet exist to roll-away existing mattes, but someone is

probably working on it.

Where is this madness taking us? To standardization, if entropy has its way. It's rumored that some laserdisc companies are lobbying filmmakers to accept a standard 2.1 ratio, a measure of compromise to be used for the home versions of all widescreen features. This plan may satisfy the masses, who want the largest possible image, and it may also offer a sense of original composition, but, to purists and epicures of the medium, this "solution" has nothing to do with what letterboxing is about.

A backward step like that, could it happen?

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RETITLINGS

Retitlings



The unmasking of retitled videos has been a cornerstone of “Video Watchdog” since its inception. Retitlings are hardly an invention of the video industry; it has been a fact—or, rather, a *falsity*—of life in the motion picture business for most of its history. In 1922, Friedrich Wilhelm Murnau retitled his unauthorized filming of Bram Stoker’s *DRACULA* (and renamed its entire cast of characters) to escape prosecution by the late author’s widow. Thus, *NOSFERATU* and Count Orlock were born. In the early 1930s, exploitation films were habitually retitled to lure unsuspecting return audiences—thus Louis Glasnier’s *THE BURNING QUESTION* (1936) became *TELL YOUR CHILDREN*, and later became *REEFER MADNESS*. When Dwain Esper acquired Tod Browning’s *FREAKS* (1932) from Metro-Goldwyn-Mayer, he circulated it under the defamatory title *NATURE’S MISTAKES*. In fact, *WIVES BEWARE* (1933)—the very first film ever to play at a drive-in theater—was a retitling of Fred Niblo’s *TWO WHITE ARMS!*

The retitling trend experienced its second surge in the 1950s, when a number of small distribution companies began to found their businesses on the importation of dubbed European features. Many young distributors specializing in adult entertainment acquired French, Italian, or domestic films with frank storylines and, if the films didn’t already contain nudity, filmed brief nude inserts with friends and artists’ models. The classic example, of course, is Harold Daniels’ *BAYOU* (1957), which producer M.A. Ripps later reissued with added spice as the “Adults Only” *POOR WHITE TRASH* (1960), but similar fates befell foreign fare starring Jayne Mansfield and Brigitte Bardot. When horror films resumed heavy production after a number of lean years, their brand of exploitation proved equally vulnerable to retitling. In 1957, an Italian film entitled *I vampiri* (“The Vampires”) was produced and later acquired for American distribution; however, when its acquisition coincided with the release of Paul Landres’ *THE VAMPIRE* (1957), it was retitled *THE DEVIL’S COMMANDMENT*. (An “Adults Only” version was also reportedly

issued as **LUST OF THE VAMPIRE**.) Even Terence Fisher's highly-profiled **DRACULA** (1958) was released in America as **HORROR OF DRACULA**. In those days, such retitlings were regarded as an innocent commercial necessity.

Retitlings resurfaced again—this time, more covertly—on the American drive-in theater circuit in the late 1960s and early 1970s. Independent distributors in possession of a new exploitation feature deliberately created “all new” Double or Triple Bills by retitling one or more of their well-circulated features from previous summers. Windshield viewers were frequently awed by the spectacle of an expensive-looking title sequence interrupted by a plain white idiot card—with magic marker lettering proclaiming **THE TORTURE CHAMBER OF DR. SADISM**, or some other camouflage—as the lush soundtrack deferred for a couple of seconds to a silent, bass hum. Sidney Hayers' **REVENGE** (1971) became **INN OF THE FRIGHTENED PEOPLE** until, when even this proved too mild, it was reminted as **TERROR FROM UNDER THE HOUSE**. Javier Aguirre's **COUNT DRACULA'S GREAT LOVE** (1972) became **DRACULA'S GREAT LOVE** and, several summers later, **CEMENTERY TRAMPS**. The world's most retitled film is perhaps Mario Bava's *L'Ecologia del delitto*, which debuted in America as **CARNAGE**, then resurfaced as **TWITCH OF THE DEATH NERVE**, and subsequently became **LAST HOUSE ON THE LEFT PART 2** and **NEW HOUSE ON THE LEFT**,

before it finally arrived on video... as **A BAY OF BLOOD**!

In the video age, as the following list attests, the home viewer is being confronted (not to mention *affronted*) by more retitlings than ever before.

Films are released on video with new titles for a variety of reasons. Sometimes a video distributor, unaware of the fact that virtually every film in existence has some sort of cult following, will deliberately alter a film's title to give it a commercial boost, oblivious to the confusion this creates. Othertimes a distributor may be aware that their film is already in circulation on video and will change its title to ensure that their list appears more exclusive. There are, one supposes, less legitimate excuses. It is likely that some distributors, at one time or another, have wittingly (or unwittingly) acquired and distributed retitled product—created either by their own hands, or by unscrupulous entrepreneurs who copyright titles of their own invention, splice them into someone else's property, and thereby presume the authority to sell its video rights.

Though **VIDEO WATCHDOG** Magazine lists retitlings from all over the world, the following list includes only those retitlings found on NTSC videotapes in the United States, Canada and Japan. The selections have been restricted to videocassette retitlings; in other words, only when a film's *video* title differs from its *theatrical release* title, or from another more easily identifiable title. British/American discrepancies have not been included; let's assume that everyone who

needs to know that **THE SHE BEAST** (1966) was titled **REVENGE OF THE BLOOD BEAST** in the United Kingdom already does. Foreign fare which debuted on video in this country and was retitled in translation—such as Lightning Video's **HANDS OF STEEL** (originally *Vendetta dal futuro*, or “Vendetta from the Future”)—have also been left out. I'll leave the compilation of that list to someone else.

For your convenience, the list is presented in two alphabetical forms—one according to retitlings, the other according to original title. In the case of imported films, original foreign language titles have been included in the first list only. Endnotes describing the peculiarities of certain tapes follow both lists.

Comprehensive as it is, I doubt that the following list—over 650 titles!—is complete, but it *is* the sum of knowledge presently within the Watchdog Brain Trust. Suffice to say, if you're thinking of renting a title distributed by Cinema Group, Luna, Regal, Unicorn, Private Screenings/Luna or Magnum Video (not to be confused with Magnum Entertainment), the chances are good that it has been retitled. This is not always a bad thing—some retitled tapes contain the most complete versions of certain films commercially available—but it *is* misleading, and the world of home entertainment would be much more pleasant without such subterfuge.

RETITLING

ORIGINAL

1931: ONCE UPON A TIME IN NEW YORK

(Video City):	PETE, PEARL, AND THE POLE
ACT OF VENGEANCE (HBO):	RAPE SQUAD
AFRICA, BLOOD AND GUTS (Vidmark):	AFRICA ADDIO
AGAINST ALL ODDS (Republic):	KISS AND KILL [<i>Fu Manchu y el Beso de la Muerte</i>]
ALIEN CONTAMINATION (Cannon):	CONTAMINATION
ALIEN MASSACRE (Regal):	WIZARD OF MARS, THE
ALIEN TERROR (MPI):	SINISTER INVASION, THE [<i>Invasion Sinistra</i>]
ALIEN WOMEN (New Pacific):	ZETA ONE
ALMOST HUMAN (Prism):	KIDNAPPING OF MARY LOU, THE [<i>Milano odio: La polizia non può sparare</i>]
AMAZON WOMEN (America's Best):	GOLD OF THE AMAZON WOMEN
AMERICAN BEAUTY HOSTAGES (Continental):	EBONY, IVORY AND JADE
AMERICAN TIGER (Vidmark):	AMERICAN RICKSHAW [<i>American riscio</i>]
AMUCK (Continental):	MURDER MANSION [<i>Replica di un pelitto</i>]
ANTS *:	IT HAPPENED AT LAKEWOOD MANOR
APE CREATURE, THE (USA Network):	GORILLA GANG, THE [<i>Der Gorilla von Soho</i>]
AQUARIUS (Japanese Import):	STAGE FRIGHT aka BLOODY BIRD
AROUSERS, THE (Embassy):	SWEETKILL
ASSAULT OF THE REBEL GIRLS (Fox Hills):	CUBAN REBEL GIRLS
ASSAULT WITH A DEADLY WEAPON (Prism):	BRUTAL JUSTICE [<i>Roma a mano armata</i>]
ASYLUM EROTICA (Amvest)	SLAUGHTER HOTEL [<i>La bestia uccide a sangue freddo</i>]
ATOMIC BRAIN, THE (Sinister Cinema):	MONSTROSITY (1964)
ATTACK OF THE SWAMP CREATURE	
(Thrillervideo):	ZAAT aka THE BLOOD WATERS OF DR. Z
AUTOPSY (Mogul):	TAROT
AVENGING SPIRIT (Impulse):	DOMINIQUE

A

BACHELOR'S DREAM (Rhino):	NAKED DREAM OF THE NAUGHTY NERD
BACKWOODS (Cinema Group):	GEEK
BADLANDS DRIFTER (High Desert):	CHALLENGE OF MCKENNA
BALLAD OF DEATH VALLEY (Imperial):	RETURN OF RINGO, THE [<i>Il ritorno de Ringo</i>]
BANANA MONSTER (Western World):	SCHLOCK!
BANDERA BANDITS (TWE):	SONNY AND JED [<i>La Banda J & S—Cronica Criminale dal far West</i>]
BARBARA'S ESCAPADES	
(Private Screenings/Luna):	CINDY'S LOVE GAMES
BARE HUNT, THE (Video Dimensions):	MY GUN IS JAMMED
BARELY INNOCENT (Private Screenings/Luna):	CAMPUS SWINGERS [<i>Was Schulmädchen Verschweigen</i>]
BARING IT ALL (Private Screenings/Luna):	UTTERLY WITHOUT REDEEMING SOCIAL VALUE
BATTLE FORCE *:	GREAT BATTLE, THE [<i>Il grande attacco</i>]
BATTLE OF THE COMMANDOS (NTA):	LEGION OF THE DAMNED [<i>La Legione dei dannati</i>]
BAY OF BLOOD, A (Gorgon):	TWITCH OF THE DEATH NERVE [<i>L'ecologia del delitto</i>]
BEAKS: THE MOVIE (IVE):	BIRDS OF PREY
BEAST, THE (Wizard):	EQUINOX
BEASTS (ANE):	CLAWS
BEASTS (Direct):	TWILIGHT PEOPLE, THE
BEAUTIES AND THE BEAST, THE (API):	BEAUTIES AND THE VIXENS, THE

B

Retitlings—By Retitling

RETITLING

ORIGINAL

BEHIND THE CELLAR DOOR *:	TERROR FROM UNDER THE HOUSE aka REVENGE
BEYOND THE CARRIBEAN (Sinister Cinema):	MANHUNTERS OF THE CARIBBEAN
BEYOND THE DOORS (Unicorn):	DOWN ON US
BEYOND THE LAW (Imperial):	GOOD DIE FIRST, THE [<i>Al di la della legge</i>] ¹
BEYOND THE LIVING (TV):	NURSE SHERRI
BEYOND THE LIVING DEAD (Unicorn):	HANGING WOMAN, THE [<i>La Orgia de los Muertos</i>]
BIG PUSH, THE (Video Gems):	TIMBER TRAMPS
BIZARRE RITUALS (Gorgon):	DANCES SACRED AND PROFANE
BLACK DEVILS OF KALI (Sinister Cinema):	MYSTERY OF THE BLACK JUNGLE
BLACK ELIMINATOR (Unicorn):	DEATH DIMENSION
BLACK EVIL (Lettuce Entertain You):	BLOOD COUPLE ²
BLACK MAGIC TERROR (Twilight):	QUEEN OF BLACK MAGIC
BLACK OUT: THE MOMENT OF TERROR (Fantasy):	BLOOD COUPLE
BLACK SISTER'S REVENGE (Unicorn):	EMMA MAE
BLACK VAMPIRE (Impulse):	BLOOD COUPLE
BLACK WEREWOLF (Impulse):	BEAST MUST DIE!, THE
BLADE OF THE RIPPER (Regal):	NEXT! [<i>Lo strano vizio della Signora Wardh</i>]
BLADE RIDER: REVENGE OF THE INDIAN NATION (Reel World):	BRANDED (NBC-TV Series, 3 episodes)
BLAZE STARR THE ORIGINAL (Blaze):	BLAZE STARR GOES NUDIST
BLOOD AT SUNDOWN (Imperial):	PISTOL FOR RINGO, A [<i>Una pistola per Ringo</i>]
BLOOD BRIDE (Magnum):	BRIDE WORE BLOOD, THE
BLOOD CASTLE (Lightning):	SCREAM OF THE DEMON LOVER [<i>Ivanna</i>] ³
BLOOD EVIL (Academy):	DEMONS OF THE MIND
BLOOD FEAST (Academy):	NIGHT OF 1000 CATS [<i>La Noche de los Mil Gatos</i>]
BLOOD FOR DRACULA (Japanese Import):	ANDY WARHOL'S DRACULA
BLOOD FREAK (Regal):	BLOOD FREAKS
BLOOD HUNGER (Lettuce Entertain You):	VAMPIRES
BLOOD ISLAND (ACE):	SHUTTERED ROOM, THE
BLOOD LEGACY (Video Gems):	LEGACY OF BLOOD
BLOOD MOON (AIR):	WEREWOLF VS. THE VAMPIRE WOMAN, THE [<i>La Noche de Walpurgis</i>]
BLOOD OF FU MANCHU, THE *:	KISS AND KILL [<i>Fu Manchu y el Beso de la Muerte</i>]
BLOOD RAGE (Prism):	NIGHTMARE AT SHADOW WOODS
BLOOD SHED (Regal):	CRAZED
BLOOD SPLASH (Platinum):	NIGHTMARE (1981)
BLOOD SUCKERS (VCI):	INCENSE FOR THE DAMNED
BLOODBATH *:	SKY IS FALLING, THE
BLOODLUST *:	DR. JEKYLL AND MISS OSBOURNE [<i>Dr. Jekyll et les Femmes</i>]
BLOODRAGE (Marquis):	NEVER PICK UP A STRANGER
BLOODSTALKERS (Vidmark):	NIGHT DANIEL DIED, THE
BLOODSUCKING NAZI ZOMBIES (TWE):	OASIS OF THE ZOMBIES
BLOODY AVENGER (Vidmark):	FOR A SILVER DOLLAR [<i>Sangue di sbirro</i>]
BLOODY FRIDAY *:	SINGLE GIRLS, THE
BLOODY TRAIL *:	MONTEEGO
BOARDING SCHOOL (Vestron):	VIRGIN CAMPUS aka THE PASSION FLOWER HOTEL [<i>Hotel der Leidenschaftlichen Blumchen</i>]
BODY COUNT (Forum):	ELEVENTH COMMANDMENT, THE
BOOTHILL MAMAS (Raedon):	OUTLAW WOMEN

RETITLING

ORIGINAL

BRAIN DAMAGE (Canada): BRAIN OF BLOOD
 BRAIN, THE (Regal): BRAIN OF BLOOD
 BRAZEN WOMEN OF BALZAC, THE
 (Something Weird): BRAZEN WOMEN [*Die Tolldesten Geschichten-
nach Honoré de Balzac*]
 BRIDES OF THE BEAST (Regal): BRIDES OF BLOOD
 BURIAL GROUND (Vestron): ZOMBIE III [*Notte del terrore*]

CAGED WOMEN (Vestron): EMANUELLE REPORTS FROM WOMEN'S
 PRISON [*Blade violent*]
 CALIGULA REINCARNATED AS HITLER (Magnum): .. LAST ORGY OF THE THIRD REICH, THE
 CALIGULA REINCARNATED AS NERO (Magnum): NERO AND POPPEA [*Nerone e Poppea*]
 CALIGULA—FUNNIEST HOME VIDEOS (Magnum): ... CARRY ON CLEO
 CALIGULA—SINS OF ROME (Magnum): MESSALINA, MESSALINA
 CANNIBAL (AIR): LAST SURVIVOR, THE [*L'Ultimo mondo
cannibale*]
 CAPTIVE PLANET (Mogul): STAR ODYSSEY [TV title]
 CAPTIVE WOMEN (TZ): NAKED SUPER-WITCHES OF THE RIO
 AMORE, THE [*Die Nackten Superhexen von
Rio Amore*] aka ORGY OF THE NYMPHO-
 MANIACS [*Orgia de los Ninfomanas*]
 CAPTIVE WOMEN II (TZ): S.S. EXPERIMENT LOVE CAMP
 CAPTIVE WOMEN III (TZ): SWEET SUGAR⁴
 CARNIVAL OF FOOLS (AIR): DEATH WISH CLUB
 CARS THAT ATE PARIS, THE (RCA Columbia): CARS THAT EAT PEOPLE, THE
 CASTLE OF DEATH (Premiere): DEVIL'S NIGHTMARE, THE [*La Plus Longue
Nuit du Diable*]
 CASTLE OF THE CREEPING FLESH (Magnum): CASTLE OF BLOODY LUST [*Im Schloss der
Bluten Begierde*]
 CASTLE OF THE WALKING DEAD (Interglobal): BLOOD DEMON [*Die Schlangengrube und das
Pendel*]⁵
 CHAMBERMAID'S DREAM, THE
 (Private Screenings/Luna): FRUSTRATION
 CHILD OF SATAN (Olympus): TO THE DEVIL A DAUGHTER
 CHILDREN OF THE NIGHT (AIR): DAUGHTERS OF DARKNESS
 CHOICE OF WEAPONS, A (Paragon): DIRTY KNIGHT'S WORK aka TRIAL BY
 COMBAT
 CHRISTMAS EVIL (Saturn): YOU BETTER WATCH OUT
 CHROME HEARTS (Impulse): C.C. AND COMPANY
 CIRCUS OF FEAR (Sinister Cinema): PSYCHO CIRCUS
 CITY OF THE WALKING DEAD (Continental): NIGHTMARE CITY [*Incubo sulla città
contaminata*]
 CLAIRVOYANT, THE (Magnum): KILLING HOUR, THE
 CLASS REUNION MASSACRE *: REDEEMER, THE
 CLUB DEAD (Electric): FOLKS AT RED WOLF INN, THE
 CLUB EXTINCTION (Prism): DR. M
 COLOR OF LOVE, THE (Aries): LORD SHANGO
 COMBAT SHOCK (Prism): AMERICAN NIGHTMARE
 COMING OF ALIENS, THE *: VERY CLOSE ENCOUNTERS OF THE
 FOURTH KIND [*Incontri molto ravvicinati di
un certo tipo*]
 CON ARTISTS, THE (VidAmerica): HIGH ROLLERS [*Bluff—Storia di truffe e di
imbrogli*]

C

RETITLING

ORIGINAL

CONFESSIONS OF A PEEPING JOHN (GWN):	HI, MOM!
CONQUEST OF THE NORMANS (Panther):	NORMANS, THE
COPENHAGEN NIGHTS (Private Screenings/Luna): ...	MAN FOR SALE, A
CORRUPT (Thorn/EMI):	ORDERS OF DEATH
CREATED TO KILL (ACE):	EMBRYO
CREATURE (Vestron):	TITAN FIND
CREEPERS, THE (Genesis):	IN THE DEVIL'S GARDEN aka ASSAULT
CULT OF THE DEAD (MPI):	SNAKE PEOPLE, THE [<i>La Muerte Viviente</i>]
CURSE III: BLOOD SACRIFICE, THE (RCA Columbia):	PANGA
CURSE OF THE DEVIL (United American):	RETURN OF WALPURGIS, THE [<i>El Retorno de Walpurgis</i>]
CURSE OF THE EVIL SPIRIT (Premiere):	BLOOD SHACK aka THE CHOOPER
CURSE OF THE LIVING DEAD (Electric):	DON'T WALK IN THE PARK

D

DANCE OF DEATH (MPI):	HOUSE OF EVIL [<i>Macabre Serenade</i>]
DANGEROUS LOVE (Private Screenings/Luna):	SINGLES
DANGEROUS OBSESSION (AIP):	DEVIL'S HONEY, THE [<i>Il miele del diavolo</i>]
DARK ANGEL (Japanese Import):	I COME IN PEACE
DAY OF THE MANIAC (Super):	THEY'RE COMING TO GET YOU [<i>Tutti i colori del buio</i>] ⁶
DAY OF WRATH (Imperial):	DAY OF ANGER [<i>I giorni dell'ira</i>]
DEADLY CHALLENGER (Ocean Shores):	CHALLENGER, THE
DEADLY MISSION (Lightning):	COUNTERFEIT COMMANDOS
DEADLY SANCTUARY (Monterey/Fries):	JUSTINE
DEADLY VENGEANCE (Active):	SWEET VENGEANCE
DEATH BITE (Thorn/EMI):	SPASMS
DEATH GAME (VCI):	SEDUCERS, THE
DEATH IN HOLLYWOOD (Rentertainment):	WHEN THE APPLAUSE DIED—PART 2
DEATH RAGE (VidAmerica):	SQUEEZE, THE [<i>Contrarapina</i>]
DEATH'S ECSTASY (HQV):	BEAST, THE [<i>La Bête</i>]
DEEP RED—THE HATCHED MURDERS (Thorn/EMI):	DEEP RED [<i>Profondo Rosso</i>]
DELIRIA (Japanese Import):	PICTURES OF JOY [<i>La foto di Gioia</i>]
DEMON HUNTER (Camp):	LEGEND OF BLOOD MOUNTAIN
DEMON MASTER, THE (VCR):	CRAZE
DEMON OF THE LAKE *:	CREATURE FROM BLACK LAKE
DEMON WITHIN, THE (ACE):	MIND SNATCHERS, THE aka HAPPINESS CAGE, THE
DEMONIAC (Wizard):	RIPPER OF NOTRE DAME, THE [<i>Le Sadique de Notre Dame</i>]
DEMONS, THE (Ocean Shores):	NINE DEMONS
DEMONS, THE (Unicorn):	SEX DEMONS, THE
DESIRE UNDER THE SUN (Private Screenings/Luna):	FRUSTRATION
DESPERADO (Lettuce Entertain You):	KEOMA [<i>Keoma</i>]
DEVASTATOR, THE (ACE):	HOSTILE TAKEOVER
DEVIL BATS *:	DEVIL BAT, THE
DEVIL IN THE HOUSE OF EXORCISM (MPI):	HOUSE OF EXORCISM, THE [<i>La casa del'esorcismo</i>]
DEVIL MASTER (Regal):	DEMON LOVER, THE
DEVIL TIMES FIVE *:	PEOPLETOYS aka THE HORRIBLE HOUSE ON THE HILL

RETITLING

ORIGINAL

DEVIL WALKS AT MIDNIGHT, THE (Regal):	DEVIL'S NIGHTMARE, THE [<i>La Plus Longue Nuit du Diable</i>]
DEVIL'S DAUGHTER, THE (Republic):	SECT, THE [<i>La setta</i>]
DEVIL'S POSSESSED, THE (All Seasons):	MARSHALL OF HELL, THE [<i>El Mariscal del Inferno</i>]
DEVIL'S UNDEAD, THE (Monterey):	NOTHING BUT THE NIGHT
DEVILFISH (Vidmark):	MONSTER SHARK aka RED OCEAN [<i>Oceano rosso</i>]
DIAMOND MOUNTAIN (Mintex):	SHADOW OF CHIKARA aka WISHBONE CUTTER
DIARY OF FORBIDDEN DREAMS (TWE):	WHAT? (1974)
DIE NOW—PAY LATER (High Desert):	BLOOD ON A SILVER DOLLAR [<i>Un buccato nel dollaro</i>]
DIE SISTER DIE! (MPI):	COMPANION, THE
DIRTY PICTURES (T&A):	IDEAL PLACE TO KILL, AN [<i>Un posto ideale per uccidere</i>]
DOCTOR BLOODBATH (Bingo):	HORROR HOSPITAL
DOCTOR GORE (UAV):	BODY SHOP
DOGS OF HELL (Media):	ROTTWEILER
DOMINIQUE IS DEAD *:	DOMINIQUE
DON'T PANIC (Mogul):	SATAN'S BLOOD [<i>Escalofrios</i>]
DON'T TELL DADDY (Fries):	SPANISH FLY
DOUBLE EXPOSURE (Vestron):	PHOTOGRAPHER, THE
DR. BUTCHER (Thrillervideo):	ZOMBIE HOLOCAUST [<i>La Regina delle canibale</i>]
DRACULA VS. FRANKENSTEIN (UAV):	ASSIGNMENT TERROR [<i>Los Monstruos del Terror</i>]
DRACULA'S DOG (VCI):	ZOLTAN, HOUND OF DRACULA
DRACULA'S VIRGIN LOVERS (IVER):	COUNT DRACULA'S GREAT LOVE ⁷
DRACULA—THE BLOODLINE CONTINUES (All Seasons):	SAGA OF THE DRACULAS, THE [<i>La Saga de los Dracula</i>]
DRUMS OF VODOO (Sinister Cinema):	LOUISIANA
DUNGEONS AND DRAGONS (Showtime):	RONA JAFFE'S MAZES AND MONSTERS
DYING: LAST SECONDS OF LIFE (Deluxe Movies): ...	DEATH FACES
DYNASTY OF FEAR (Magnum):	FEAR IN THE NIGHT

EERIE MIDNIGHT HORROR SHOW, THE *:	SEXORCIST, THE aka TORMENTED [<i>L'Ossessa</i>]
EMANUELLE BLACK AND WHITE (VEC):	MANDINGA
EMANUELLE EXPOSED (Playboy Channel):	<i>Las Orgias Inconfessables de Emanuelle</i> ⁸
EMANUELLE IN THE COUNTRY (Magnum):	COUNTRY NURSE [<i>Cornetti a colazione</i>]
EMANUELLE THE QUEEN (VidAmerica):	EMANUELLE, QUEEN OF SADOS [<i>Secrets Erotiques d'Emanuelle</i>]
EMANUELLE'S DAUGHTER (Regal):	EMANUELLE, QUEEN OF SADOS [<i>Secrets Erotiques d'Emanuelle</i>]
EMERALD JUNGLE, THE (Continental):	EATEN ALIVE BY CANNIBALS [<i>Mangiati vivi!</i>]
EMERGENCY LANDING (Sinister Cinema):	ROBOT PILOT
EMPEROR CALIGULA: THE GARDEN OF TABOO (Magnum):	EMPEROR CALIGULA [<i>Caligula... La storia mai raccontata</i>]
ENDLESS DESCENT (Vidmark):	RIFT, THE [<i>La Grieta</i>]
EROTIC ENCOUNTERS OF THE FOURTH KIND *: ...	WHAM! BAM! THANK YOU, MR. SPACE MAN!

E

RETITLING

ORIGINAL

EROTIC ESCAPE (Private Screenings/Luna):	CLOCKWORK BANANA, A [<i>Le Mechanique Banane</i>]
EROTIC EVA (IVER):	BLACK COBRA [<i>Eva nera</i>]
EROTIC ILLUSION (Private Screenings/Luna):	LICKERISH QUARTET, THE
EROTIC TABOO (Private Screenings/Luna):	MONDO EROTICA
EROTIKILL (Lightning):	BLACK COUNTESS, THE [<i>Le Comtesse Noire</i>]
EROTISMO (Million Dollar):	EUGENIE (1980)
ESCAPE FROM PLANET EARTH (Academy):	DOOMSDAY MACHINE, THE
ESTATE OF INSANITY (VCL)	BLACK TORMENT
EVIL IN THE SWAMP (Chiron Industries):	ALL THE KIND STRANGERS
EVIL MYSTERIES (Magnum):	MYSTERIES
EYEBALL (Prism):	DEVIL'S EYE, THE [<i>Gatti rossi un labirinto di vetro</i>]
EYES OF FIRE (Vestron):	CRY BLUE SKY

F

FARAWAY FANTASY (Private Screenings/Luna):	HAS ANYBODY SEEN MY PANTS?
FEMALE PLASMA SUCKERS (Lettuce Entertain You):	BLOOD ORGY OF THE SHE-DEVILS
FIERCE (ACE):	FIGHTING MAD
FIGHTING FISTS OF SHANGHAI JOE, THE (TWE): ..	TO KILL OR TO DIE
FISTFUL OF DYNAMITE, A (MGM/UA):	DUCK, YOU SUCKER!
FIVE MINUTES TO LIVE (Video Dimensions):	DOOR-TO-DOOR MANIAC
FLESH FOR FRANKENSTEIN (Japanese Import):	ANDY WARHOL'S FRANKENSTEIN
FLESH MERCHANT, THE (Sinister Cinema):	WILD AND WICKED
FLIGHT, THE (Vidmark):	TAKING OF FLIGHT 847: THE ULI DERICKSON STORY, THE
FOR LOVE OR MURDER (Neon):	KEMEK
FORBIDDEN IMPULSE (Private Screenings/Luna):	UNDERAGED AND OVERSEXED
FORBIDDEN PASSIONS (Cable TV):	SENSUOUS TEENAGER, THE aka LIBIDO [<i>Je suis une Nymphomane</i>]
FREAKMAKER, THE (Vidcrest):	MUTATIONS, THE
FREEZE BOMB, THE (Movietime):	DEATH DIMENSION
FRENCH WOMAN, THE (VidAmerica):	MADAME CLAUDE
FRIENDLY FAVORS (Private Screenings/Luna):	SIX SWEDES AT A PUMP
FRIGHTMARE II (Prism):	FRIGHTMARE
FROZEN TERROR (Lightning):	MACABRE [<i>Macabro</i>]
FRUSTRATION (Private Screenings/Luna):	DIVORCÉE, THE
FUGITIVE GIRLS (Nite Flite):	FIVE LOOSE WOMEN

G

GALLERY OF HORRORS (Academy):	DR. TERROR'S GALLERY OF HORRORS
GAMERA THE INVINCIBLE (Celebrity):	GAMERA ⁹
GAMERA VS. BARUGON (Celebrity):	WAR OF THE MONSTERS
GAMERA VS. GAOS (Celebrity):	RETURN OF THE GIANT MONSTERS
GAMERA VS. GIGER (Celebrity):	GAMERA VS. MONSTER X
GAMERA VS. GIRON (Celebrity):	ATTACK OF THE MONSTERS
GAMERA VS. VIRAS (Celebrity):	DESTROY ALL PLANETS
GAMES LOVERS PLAY, THE (Cable TV):	LADY CHATTERLEY MEETS FANNY HILL
GANGSTER'S LAW (TWE):	QUINTERO
GATES OF HELL, THE (Paragon):	CITY OF THE LIVING DEAD [<i>Paura nella città dei morti viventi</i>]
GESTAPO'S LAST ORGY (Video City):	LAST ORGY OF THE THIRD REICH
GET RITA (Abacus):	REVENGE
GETTING EVEN (Vestron):	HOSTAGE—DALLAS

RETITLING

ORIGINAL

GHOST HOUSE *:	HOUSE 3, THE [<i>La Casa 3—Ghost House</i>]
GIRLS OF CLUB AMOUR, THE (Private Screenings/Luna):	SIAMESE KITTENS
GIRLY (Prism):	MUMSY NANNY SONNY AND GIRLY
GOD TOLD ME TO (Charter):	DEMON!
GODZILLA RAIDS AGAIN (Paramount):	GIGANTIS, THE FIRE MONSTER
GODZILLA VS. GIGAN (New World):	GODZILLA ON MONSTER ISLAND
GODZILLA VS. MECHAGODZILLA (New World):	GODZILLA VS. BIONIC MONSTER
GODZILLA VS. MONSTER ZERO (Paramount):	MONSTER ZERO aka INVASION OF THE ASTRO MONSTERS
GODZILLA VS. MOTHRA (Paramount):	GODZILLA VS. THE THING
GODZILLA VS. THE BIONIC MONSTER (Sinister Cinema):	GODZILLA VS. MECHA-GODZILLA
GODZILLA VS. THE COSMIC MONSTER (UAV):	GODZILLA VS. THE BIONIC MONSTER
GORILLA (Japanese Import):	RAW DEAL ¹⁰
GRAVEYARD OF HORROR (Super):	NECROPHAGOUS
GRAVEYARD, THE (Interglobal):	TERROR OF SHEBA aka PERSECUTION
GREY MATTER (Premiere Entertainment):	BRAIN MACHINE, THE
GUN CRAZY (Simitar):	TALENT FOR LOVING, A
GUNFIGHTERS DIE HARDER (High Desert):	SARTANA [<i>Sartana</i>]
GUNFIRE (Bingo):	CHINA 9, LIBERTY 37
HALL OF THE MOUNTAIN KING (Majestic):	NIGHT OF THE HOWLING BEAST aka THE WEREWOLF AND THE YETI [<i>La Maladicion de la Bestia</i>]
HANDS OF DEATH (Lettuce Entertain You):	NURSE SHERRI ¹¹
HARD DRIVIN' (Magnum):	THUNDER IN CAROLINA
HE KILLS NIGHT AFTER NIGHT AFTER NIGHT *:	NIGHT AFTER NIGHT
HE LIVES (Camp):	SEARCH FOR THE EVIL ONE, THE
HEARTBREAK HOTEL (VidAmerica):	BLACK VENGEANCE
HELL FIRE (Platinum):	INVASION FROM INNER EARTH
HELLBENDERS, THE (Embassy):	CRUEL ONES, THE [<i>I crudeli</i>]
HELLFIRE ON ICE (Hurricane):	SWEET SUGAR
HELLFIRE ON ICE 2 (Hurricane):	ESCAPE FROM HELL
HELLHOLE WOMEN (CIC):	SADOMANIA
HERITAGE OF CALIGULA—AN ORGY OF SICK MINDS, THE (Magnum):	BLOODSUCKING FREAKS aka THE INCREDIBLE TORTURE SHOW
HIDEAWAYS, THE (Warner):	FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER
HIGH TEST GIRLS *:	SIX SWEDES AT A PUMP
HOLOCAUST 2000 (Vestron):	CHOSEN, THE (1978)
HOLY TERROR *:	COMMUNION aka ALICE, SWEET ALICE
HOMO EROTICUS (Hal Roach):	MAN OF THE YEAR
HONKY TONK GIRL (Sinister Cinema):	HIGHWAY HELL
HOOVER CULT MURDERS, THE (Cinema Video Theater):	PYX, THE
HORROR FARM (HQV):	DADDY'S DEADLY DARLINGS
HORROR PLANET (Nelson):	INSEMINOID
HORRORS OF BURKE AND HARE, THE (New World):	BURKE AND HARE
HORRORS OF THE RED PLANET (Genesis):	WIZARD OF MARS, THE
HOSPITAL OF TERROR (World's Worst):	NURSE SHERRI aka BEYOND THE LIVING
HOT ON THE TRAIL (Private Screenings/Luna):	FIVE LOOSE WOMEN

H

RETITLING

ORIGINAL

HOT SWEAT (NE):	KATIE'S PASSION
HOUSE OF TERROR *:	KIDNAPPED CO-ED
HOUSE OF THE BLACK DEATH (Loonic):	BLOOD OF THE MAN BEAST
HOUSE OF THE INSANE WOMEN (Sinister Cinema):	EXORCISM'S DAUGHTER [<i>Las Melancolicas</i>]
HOUSE ON STRAW HILL (New World):	EXPOSÉ aka TRAUMA
HOUSEGEIST (Classical):	BOARDING HOUSE
HUMAN BEASTS (AIR):	MAD DOG
HUMAN BEASTS (All Seasons):	CARNIVAL OF THE BEASTS [<i>El Carnaval de las Bestias</i>]
HUNCHBACK (Vidmark):	HUNCHBACK OF NOTRE DAME, THE (1982)
HYDRA (Lettuce Entertain You):	ZAAT aka THE BLOOD WATERS OF DR. Z

I I HATE YOUR GUTS! (Independent Legend):	INTRUDER, THE
I LOVE TO KILL (VCI):	IMPULSE aka WANNA RIDE LITTLE GIRL?
I LOVE TO KILL (VCII):	IMPULSE
ICON (American):	MILL OF THE STONE WOMEN [<i>Il mulino della donne di pietra</i>]
ILSA, THE WICKED WARDEN (American):	GRETA, THE MAD BUTCHER aka WANDA THE WICKED WARDEN [<i>Greta, Haus ohne Manner</i>]
ILSA—ABSOLUTE POWER (American):	GRETA, THE MAD BUTCHER aka WANDA THE WICKED WARDEN [<i>Greta, Haus ohne Manner</i>]
IMAGINARY LOVERS (Private Screenings/Luna):	SELF SERVICE SCHOOLGIRLS
IMMEDIATE DISASTER (Amvest):	STRANGER FROM VENUS
IMMORTAL BATTALION (Hal Roach, World):	WAY AHEAD, THE
IN YOUR FACE (Xenon):	ABAR, THE BLACK SUPERMAN
INFAMOUS DAUGHTER OF FANNY HILL, THE (Private Screenings/Luna):	NOTORIOUS DAUGHTER OF FANNY HILL, THE
INN OF TEMPTATION (Private Screenings/Luna):	HOT SEX IN BANGKOK
INNOCENT SALLY (Private Screenings/Luna):	DIRTY WORK OF YOUNG SALLY, THE
INNOCENTS FROM HELL (Showcare):	ALUCARDA
INNOCENTS FROM HELL *:	NUNS OF SANT'ARCHANGELO, THE [<i>La Monache di Sant'Archangelo</i>]
INSIDERS, THE (Southwest Film & Video):	POLICEWOMEN
INVADERS, THE (Panther):	ERIK THE CONQUEROR [<i>Gli invasori</i>] ¹²
INVASION OF THE FLESH HUNTERS (Vestron):	CANNIBALS IN THE STREETS [<i>Apocalypse domani</i>]
INVASION OF THE GIRL SNATCHERS (United):	HIDAN OF MOUNT BIENJOW, THE
INVISIBLE DEAD, THE (Wizard):	ORLOFF AGAINST THE INVISIBLE MAN
ISLAND OF THE BURNING DOOMED (New Star):	NIGHT OF THE BIG HEAT aka ISLAND OF THE BURNING DAMNED
ISLAND WOMEN (Private Screenings/Luna):	CAPTIVE WOMEN [<i>Gefangene-Frauen</i>]
IT HAPPENED AT NIGHTMARE INN (Sinister Cinema):	CANDLE FOR THE DEVIL, A [<i>Una vela para el diavolo</i>]
IT TAKES A THIEF (VPI):	CHALLENGE, THE

RETITLING

ORIGINAL

J

JABBERWALK (Video City):	MONDO AMERICA
JAR, THE (Magnum):	CARRION
JAWS OF THE ALIEN (Star Classics):	HUMAN DUPLICATORS, THE
JULIET'S DESIRE (Private Screenings/Luna):	SECRET SEX LIVES OF ROMEO & JULIET, THE
JUNGLE HEAT (TWE):	DANCE OF THE DWARVES
JUNGLE HOLOCAUST (Video City):	LAST SURVIVOR, THE [<i>L'Ultimo mondo cannibale</i>]
JUNGLE RAIDERS (MGM/UA):	CAPTAIN YANKEE [<i>La leggenda del Rubino Malese</i>]

K

KGB: THE SECRET WAR (Continental):	LETHAL
KILL (USA):	KILL! KILL! KILL!
KILL AND GO HIDE (Paragon):	CHILD, THE
KILL FACTOR, THE (Academy):	DEATH DIMENSION
KILLER, THE (Mogul):	DEADLY STING
KILLER'S CURSE (IVER):	NURSE SHERRI
KING DONG (Selectatape):	LOST ON ADVENTURE ISLAND
KISS ME, KILL ME (Unicorn):	BABA YAGA
KISS OF DEATH (Bingo):	KISS AND KILL
KUNG FU KIDS (Ocean Shores):	DREAMING FIST WITH SLENDER HAND

L

LADY IN DISTRESS (Video Yesteryear):	WINDOW IN LONDON, A
LADY OF THE RISING SUN (Private Screenings/Luna):	YELLOW EMANUELLE
LADY PORNO (Unicorn):	MIDNIGHT PARTY, THE [<i>Partouze de Minuit</i>]
LAST BLOOD (Discount):	DOOR-TO-DOOR MANIAC
LAST SUNDOWN, THE (Even Steven):	SIX GUNS FOR SIX WOMEN
LEGEND OF BLOOD CASTLE, THE (CVC):	FEMALE BUTCHER, THE [<i>Ceremonia Sangrieta</i>]
LEGEND OF THE GOLDEN GODDESS (Private Screenings/Luna):	TRADER HORNEE
LET ME LOVE YOU (Private Screenings/Luna):	I AM FRIGID... WHY?
LET SLEEPING CORPSES LIE (Japanese Import):	BREAKFAST AT MANCHESTER MORGUE aka THE LIVING DEAD AT MANCHESTER MORGUE
LETHAL WOMAN (VidAmerica):	MOST DANGEROUS WOMAN ALIVE, THE
LIVING NIGHTMARE *:	NAZI LOVE CAMP 27
LONDON MELODY (Video Yesteryear):	GIRL IN THE STREET
LOVE AND DEATH IN SAIGON (Japanese Import):	BETTER TOMORROW III, A
LOVE DESPERADOES (Private Screenings/Luna):	HOT SPUR
LOVE FACTOR, THE (Sinister Cinema):	ZETA ONE
LOVE SCENES (MGM/UA):	ECSTACY (1984)
LOVE THRILL MURDERS, THE (Vestron):	SWEET SAVIOR
LOVES OF A WALL STREET WOMAN, THE (Cable TV):	HIGH FINANCE WOMAN
LOVES OF IRINA, THE (Private Screenings/Luna):	BARE-BREADED COUNTESS, THE [<i>Le Comtesse aux Sens Nus</i>] ¹³
LUCIFER'S ANGELS (Private Screenings/Luna):	YOUNG AND NOT SO INNOCENT

RETITLING

ORIGINAL

M

M'LADY'S COURT (Private Screenings/Luna):	COUNTESS DIED LAUGHING, THE
MACISTE IN HELL (Unicorn):	WITCH'S CURSE, THE [<i>Maciste all'Inferno</i>]
MAD JAKE (Malo):	BLOOD SALVAGE
MAD PLUMBER, THE (NE):	PLUMBER, THE
MADHOUSE MANSION (Cinema Group):	GHOST STORY (1974)
MADHOUSE MANSION (Comet):	GHOST STORY (1974)
MADISON AVENUE CONFIDENTIAL (Private Screenings/Luna):	UNDERAGE
MAESTRO, THE (Quality):	HOME MOVIES
MAGICAL WONDERLAND (United):	JACK FROST
MAIDENQUEST (Private Screenings/Luna):	LONG, SWIFT SWORD OF SIEGFRIED, THE
MANDINGO MANHUNTER (Wizard):	MAN HUNTER, THE [<i>Mondo Cannibale</i>]
MANHATTAN BABY (Lightning):	EYE OF THE EVIL DEAD [<i>L'occhio del morte</i>]
MANIA (UAV):	FLESH AND THE FIENDS, THE aka FIENDISH GHOULS, THE
MANIPULATOR, THE (Vestron):	B.J. LANG PRESENTS
MANSION OF THE DOOMED (Bingo):	EYES OF DR. CHANEY
MASK OF SATAN, THE (Japanese Import):	BLACK SUNDAY ¹⁴
MASSACRE AT FORT HOLIMAN (Video Gems):	REASON TO LIVE, A REASON TO DIE, A
MASSACRE TIME (Japanese Import):	BRUTE AND THE BEAST, THE
MASTER OF EVIL (Premiere):	DEMON LOVER, THE
MASTER TOUCH, THE *:	MAN OF RESPECT, A [<i>L'Uomo rispetto</i>]
MASTER'S REVENGE (Academy):	DEVIL RIDER!
MAZES AND MONSTERS (Warner/Edde):	RONA JAFFE'S MAZES AND MONSTERS
MESSIAH OF EVIL (Video Gems):	DEAD PEOPLE aka RETURN OF THE LIVING DEAD
METEOR MONSTER (Sinister Cinema):	TEENAGE MONSTER
MIAMI HORROR (Panther):	MIAMI GOLEM
MIDNIGHT PARTY (Private Screenings/Luna):	LEWDNESS
MIDNIGHT SEDUCTION (Cable TV):	INTIMO
MIND SNATCHERS, THE (Prism):	HAPPINESS CAGE, THE
MISSION: MONTE CARLO (Magnum):	SWITCH, THE
MODEL KILLER, THE (Regal):	HOLLYWOOD STRANGLER MEETS THE SKID ROW SLASHER, THE
MODEL MASSACRE (BFPI):	COLOR ME BLOOD RED
MONA'S PLACE (American):	FANDANGO
MONDO MAGIC (Magnum):	NAKED MAGIC
MONKEY BOY *:	CHIMERA ¹⁵
MONSOON (Video Yesteryear):	ISLE OF FORGOTTEN SINS
MONSTER AND THE STRIPPER, THE (Simitar):	EXOTIC ONES, THE
MONSTER HUNTER, THE (Wizard):	ABSURD [<i>Anthropophagus II</i>]
MONSTER OF THE ISLAND (Sinister Cinema):	ISLAND MONSTER [<i>Il mostro dell'isola</i>]
MS. STILETTO (Force):	ISABELLA [<i>Isabella, Duchessa del diavoli</i>]
MURDER IN THE RING (Raja):	COUNTER PUNCH
MUTILATORS, THE (Impulse):	DARK, THE
MY FATHER'S WIFE (Private Screenings/Luna):	CONFESSIONS OF A FRUSTRATED HOUSEWIFE
MYSTERIOUS JANE (Private Screenings/Luna):	MY DEEP HUNGER
MYSTERIOUS RIDER, THE (Sinister Cinema):	FIGHTING PHANTOM, THE

RETITLING

ORIGINAL

NAKED SWORD OF ZORRO, THE

(Video Dimensions): EROTIC ADVENTURES OF ZORRO, THE

NAKED WARRIORS (MGM/UA): ARENA, THE

NAKED YOUTH (Rhino): WILD YOUTH

NAKED ZOO, THE (NPY): HALLUCINATORS, THE aka GROVE, THE

NATHALIE COMES OF AGE

(Private Screenings/Luna): NATHALIE

NAUGHTY KNIGHTS (Academy): EROTIC ADVENTURES OF DON QUIXOTE,
THE

NAUGHTY NYMPHS (Private Screenings/Luna): SPANISH FLY

NECROMANIAC (All American): GRAVEYARD OF HORROR [*Necrophagus*]

NEVER TOO LATE (Video Yesteryear): IT'S NEVER TOO LATE TO MEND

NEXT VICTIM, THE (Video Gems): NEXT! [*Lo strano vizio della Signora Wardh*]

NIGHT OF THE DEATH CULT (Sony): NIGHT OF THE SEAGULLS

NIGHT OF THE GHOULS (Nostalgia Merchant): REVENGE OF THE DEAD (1958)

NIGHTMARE (Mirisch): VOICES

NIGHTMARE HOUSE (Camp): SCREAM BABY SCREAM

NIGHTMARE NEVER ENDS, THE (Nite Flite): CATACLYSM

NIGHTMARE OF TERROR *: DEMONS OF THE MIND

NIGHTMARES IN A DAMAGED BRAIN (Continental): .. NIGHTMARE (1981)

NOWHERE TO HIDE (Magnum): ON THE RUN

NURSE ON CALL (Private Screenings/Luna): SIMULTANEOUS SATISFACTION

N

OBJECT OF DESIRE, THE (Cable TV): BLUE ANGEL CAFÉ

OBSESSION: A TASTE FOR FEAR (Imperial): PATHOS

OFFICE LOVE-IN (Rhino): SWINGING SECRETARY

ONCE UPON A FRIGHTMARE *: FRIGHTMARE

OPERATION NAM (Imperial): COBRA MISSION

OPIUM CONNECTION, THE (Bingo): POPPY IS ALSO A FLOWER, THE¹⁶OPPONENT, THE (Vidmark): UPPERCUT MAN [*Qualcuno paghera*]

ORGY OF THE VAMPIRES (Sinister Cinema): VAMPIRE'S NIGHT ORGY, THE

O

PANAMA MENACE (Sinister Cinema): SOUTH OF PANAMA

PARALYZED (MPI): SHORT NIGHT OF THE BUTTERFLIES [*La
corta notte delle bambole di vetro*]

PARANOIA (NTA): ORGASMO

PARTY GIRLS FOR SALE (Sinister Cinema): VIOLATED

PASSION AND VALOR (Magnum/Edde): LOVE IS FOREVER aka COMEBACK

PASSION OF EVELYN, THE

(Private Screenings/Luna): BLOODSUCKER LEADS THE DANCE [*La
sanguisuga conduce la danza*]

PASSION PLAY (Rentertainment): LOVE LETTERS

PASSIONATE PLEASURES (Cable TV): PLEASURE, THE [*Il piacere*]

PERFECT STRANGERS (Embassy): BLIND ALLEY

PERFECT VICTIMS (Academy): HIDDEN RAGE

PIGS (Simitar): DADDY'S DEADLY DARLINGS

PLANET OF BLOOD (Sinister Cinema/GEE): QUEEN OF BLOOD

PLANET OF INCREDIBLE CREATURES (Vidcrest): FANTASTIC PLANET

PLANTS ARE WATCHING, THE (Magnum): KIRLIAN WITNESS, THE

PLAYGIRL KILLER (New World): DECOY FOR TERROR

PLEASURE UNLIMITED (Private Screenings/Luna): DROPOUT WIFE

P

RETITLING

ORIGINAL

POOR PRETTY EDDIE (UAV):	BLACK VENGEANCE
POOR WHITE TRASH (Monterey):	BAYOU ¹⁷
POOR WHITE TRASH II (Magnum):	SCUM OF THE EARTH
POSSESSED, THE (Wizard):	DEMON WITCH CHILD [<i>La Endemoniada</i>]
POSSESSION (Marathon):	UNTIL DEATH DO YOU PART (1987)
POSSESSOR, THE (Lightning):	EVIL EYE, THE (1977)
PREPPY SCHOOL GIRLS (CIC):	VIRGIN CAMPUS aka THE PASSION FLOWER HOTEL [<i>Hotel der Leidenschaftlichen Blumchen</i>]
PROGRAMMED TO KILL (Media):	RETALIATOR, THE
PROMOTER, THE (IUD):	CARD, THE
PROTECT YOUR DAUGHTERS (Sinister Cinema):	RECKLESS DECISION
PSYCHOTIC (Direct):	DRIVER'S SEAT, THE

Q

QUATERMASS CONCLUSION, THE (Thorn EMI):	QUATERMASS ¹⁸
QUATERMASS EXPERIMENT, THE (Sinister Cinema):	CREEPING UNKNOWN, THE ¹⁹
QUATERMASS II (Corinth):	ENEMY FROM SPACE ²⁰
QUIET PLACE TO KILL, A (Unicorn):	PARANOIA

R

REACTOR (Mogul):	WAR OF THE ROBOTS
REBEL VIXENS (Private Screenings/Luna):	SCAVENGERS, THE ²¹
RED ZONE CUBA (Something Weird):	NIGHT TRAIN TO MUNDO FINE
REDNECK COUNTY *:	BLACK VENGEANCE
RETURN OF THE EVIL DEAD (Bingo):	ATTACK OF THE BLIND DEAD [<i>El Ataque de los Muertos sin Ojos</i>]
RETURN OF THE ZOMBIES (Wizard/VEC):	HANGING WOMAN, THE [<i>La Orgia de los Muertos</i>]
REVEALING OF ELSIE, THE (Private Screenings/Luna):	STRIP FOR ACTION
REVENGE OF DR. X, THE (Regal):	DOUBLE GARDEN, THE
REVENGE OF DRACULA, THE (Duravision):	DRACULA VS. FRANKENSTEIN
REVENGE OF THE DEAD (Lightning):	ZEDER—VOICES FROM BEYOND [<i>Zeder</i>]
REVENGE OF THE WILD BUNCH (CNH):	MACHISMO—FORTY GRAVES FOR FORTY GUNS
REVENGE OF THE ZOMBIE (Genesis):	KISS DADDY GOODBYE
RIO NUDO (Something Weird):	RIO UNCENSORED
ROBO MAN (ACE):	WHO?
ROMEO AND JULIA (Private Screenings/Luna):	JULIA
ROSE AND THE SWORD, THE (Rentertainment):	FLESH + BLOOD
ROSEMARY'S DISCIPLES (Magnum):	NECROMANCY
ROSEMARY'S KILLER (VCI):	PROWLER, THE
RUE MORGUE MASSACRES, THE (All Seasons):	HUNCHBACK OF THE MORGUE, THE
RULERS OF THE CITY (Vidcrest):	MR. SCARFACE [<i>I padron i della città</i>]

RETITLING

ORIGINAL

S

S.S. EXPERIMENTS, PART 2 (All American):	S.S. HELL CAMP
SALT IN THE WOUND *:	LIBERATORS, THE
SALUTE OF THE JUGGER (Japanese Import):	BLOOD OF HEROES
SAMAURAI (Lettuce Entertain You):	WHITE, THE YELLOW, AND THE BLACK, THE [Il bianco, il giallo, il nero]
SAMSON AND THE SLAVE QUEEN (Sinister Cinema):	ZORRO VS. MACISTE [Zorro contra Maciste]
SATAN'S DAUGHTERS (Majestic):	VAMPYRES
SATAN'S SUPPER (Academy):	CATAclysm
SATANIC MECHANIC (Magnum):	PERFECT KILLER, THE
SATANIC RITES OF DRACULA, THE (Liberty):	COUNT DRACULA AND HIS VAMPIRE BRIDE ²²
SAVAGE DAWN (Bingo):	STRYKER
SAVAGE INTRUDER (Unicorn):	HOLLYWOOD HORROR HOUSE
SAVAGE PASSION (Private Screenings/Luna):	RAMRODDER, THE
SCENES FROM A MURDER (Lightning):	FINAL CURTAIN, THE [L'Assassino telefona]
SCHOOLGIRL KILLER (AIR):	YOUNG, THE EVIL, AND THE SAVAGE, THE [Nude... si muore]
SCORPION WITH TWO TAILS, THE (Palisades):	MURDER IN THE ETRUSCAN CEMETERY
SCREAM AND DIE (Lightning):	HOUSE THAT VANISHED, THE
SCREAM STREETS (CNH):	SCREAM IN THE STREETS, A
SCREAMERS (Embassy):	ISLAND OF THE FISH-MEN [L'isola degli uomini pesce]
SCREAMING DEAD, THE (Wizard):	DRACULA, PRISONER OF FRANKENSTEIN [Dracula contra Frankenstein]
SEASON OF THE WITCH (Vista):	HUNGRY WIVES aka JACK'S WIFE
SECRET AGENT OO (Abacus):	OPERATION KID BROTHER
SECRET FOUR, THE (Sinister Cinema):	FOUR JUST MEN, THE
SECRETS IN THE DARK (Private Screenings/Luna): ..	PRACTICE MAKES PERFECT
SEDUCTION OF AMY, THE (Wonderful World of Video):	ONCE UPON A VIRGIN [Phantasmes Pornographiques]
SEEDS OF EVIL (Unicorn):	GARDENER, THE
SENSUAL TABOO, THE (Private Screenings/Luna): ..	MONDO FREUDO
SENSUOUS WIFE, THE (Private Screenings/Luna):	MRS. STONE'S THING
SEVEN BROTHERS MEET DRACULA, THE (Media): .	LEGEND OF THE SEVEN GOLDEN VAMPIRES, THE ²³
SEVEN DOORS OF DEATH (Thrillervideo):	BEYOND, THE [L'Aldila]
SEX ADVENTURES OF THE THREE MUSKETEERS, THE (Private Screenings/Luna): ...	EROTIC ADVENTURES OF THE THREE MUSKETEERS, THE
SEX AND THE COLLEGE GIRL (Strand VCI):	FUN LOVERS, THE
SEX, LIES AND RENAISSANCE (Magnum):	FANNY HILL (1980)
SEX MADNESS (Video Yesteryear):	THEY MUST BE TOLD!
SEX THROUGH A WINDOW (Vestron):	EXTREME CLOSEUP
SEXY SISTERS (Private Screenings/Luna):	SATANIC SISTERS [Die Teuflische Schwestern]
SHADOW (Japanese Import):	TENEBRAE
SHATTERED SILENCE (Platinum):	WHEN MICHAEL CALLS
SHE WOLF (VBG):	LEGEND OF THE WOLF WOMAN [La Lupa Mannera]
SHOCKED (Edde):	MESMERIZED ²⁴
SHOOT TWICE (High Desert):	AND GOD SAID TO CAIN [E Dio disse a Caino...]
SHRIEKING, THE (Prism):	HEX
SICILIAN CONNECTION, THE (MGM/UA):	PIZZA CONNECTION, THE
SISTERS OF SATAN (Academy):	ALUCARDA

RETITLING

ORIGINAL

SISTERS OF SATAN (MPI):	NUNS OF SANT'ARCHANGELO, THE [La Monache di Sant'Archangelo]
SIX WOMEN FOR THE MURDERER (Japanese Import):	BLOOD AND BLACK LACE [Sei donne per l'assassino]
SLASHER IN THE HOUSE (New Pacific):	HOME SWEET HOME
SLASHER, THE (Monterey):	SO SWEET, SO DEAD [Rivelazioni di un manaico sessuale ai capo della squadra mobile]
SLAVE OF THE CANNIBAL GOD (Wizard):	MOUNTAIN OF THE CANNIBAL GOD [La montagna del dio cannibale]
SLIPPING INTO DARKNESS (Genesis):	CRAZED
SNIPER (Xenon/Arena):	DEADLY TOWER, THE
SNOWBALLIN' (Private Screenings/Luna):	WINTERGAME
SOCK IT TO ME BABY (Something Weird):	HOT BLOODED GIRLS
SOUL VENGEANCE (Xenon):	WELCOME HOME, BROTHER CHARLES
SPACE VAMPIRES, THE (Wizard):	ASTRO-ZOMBIES, THE
SPACE ZOMBIES (Wizard):	ASTRO-ZOMBIES, THE
SPAGHETTI WESTERN *:	CRY ONION [Cipolla colt]
SPECIAL FORCES (Mogul):	BRIDGE HEAD FOR 8 DESPERATE MEN
SPELLBOUND (Sinister Cinema):	PASSING CLOUDS
SPIRIT OF THE DEAD (Media):	ASPHYX, THE
STACEY (Academy):	STACEY AND HER GANGBUSTERS
STARSHIP (Cinema Group):	LORCA AND THE OUTLAWS
STORM RIDER (Lettuce Entertain You):	GRAND DUEL, THE [Il grande duello]
STORY OF A JUNKIE (Media):	GRINGO
STRAIGHT JACKET (Genesis):	DARK SANITY
STRANGE ADVENTURE (Sinister Cinema):	WAYNE MURDER CASE, THE
STRANGE SHADOWS IN AN EMPTY ROOM (Vestron):	BLAZING MAGNUMS [Una magnum speciale per Tony Saitta]
STRANGERS OF THE EVENING (Sinister Cinema): ..	HIDDEN CORPSE, THE
STREET DRUGS (Majestic):	FREE GRASS
STREET LOVE (Vestron):	SCARRED
STREETFIGHT (Academy):	COONSKIN
STREETKILL (ACE):	DEATH SCREAM aka THE WOMAN WHO CRIED MURDER
STUDENT UNION (Wizard):	HARRAD SUMMER
SUBURBAN CONFIDENTIAL! (Rhino):	SUBURBAN ROULETTE
SUCCUBUS (Applause):	DEVIL'S NIGHTMARE, THE [La Plus Longue Nuit du Diable]
SUMMER OF FEAR (Thorn EMI):	STRANGER IN OUR HOUSE
SUN BUNNIES (Private Screenings/Luna):	BEACH BUNNIES, THE
SUNDANCE AND THE KID (Monterey):	ALIVE OR PREFERABLY DEAD [Vivo preferibilmente]
SUPER BITCH (Liberty):	CAN THERE BE A BIGGER BASTARD THAN INSPECTOR CLIFF? [Si Può essere più bastardi dell'ispettore Cliff?]
SUPERSTITION (Lightning):	WITCH, THE (1982)
SWAMP DIAMONDS (Saturn):	SWAMP WOMEN
SWEET BEAT (Dark Dreams):	AMOROUS SEX, THE
SWEET CANDY (Majestic):	CANDY STRIPE NURSES
SWEET SENSATIONS (Private Screenings/Luna):	SENSUAL BODY, THE
SWEET SPIRITS (Private Screenings/Luna):	RED-HEADED CORPSE, THE
SWEET YOUNG TROUBLE (Private Screenings/Luna):	MAKIN' OUT

RETITLING

ORIGINAL

T

T&A ACADEMY (Rentertainment):	H.O.T.S.
TABOOS AROUND THE WORLD (CCE):	TABOOS OF THE WORLD [<i>I Tabu</i>]
TEENAGE DEVIL DOLLS (Rhino):	ONE-WAY TICKET TO HELL
TEMPTER, THE (Embassy):	ANTI-CHRIST, THE [<i>L'Antecristo</i>] ²⁵
TERMINAL CHOICE (Vestron):	DEATH BED
TERROR AT RED WOLF INN (Academy):	FOLKS AT RED WOLF INN, THE
TERROR AT THE OPERA (Southgate):	OPERA
TERROR CIRCUS (Regal):	BARN OF THE NAKED DEAD
TERROR HOSPITAL (Marathon):	NURSE SHERRI aka BEYOND THE LIVING
TERROR IN THE SWAMP (New World):	NUTRIAMAN: THE COPASAW CREATURE
TERROR IN TOYLAND (Academy):	YOU BETTER WATCH OUT aka CHRISTMAS EVIL
TERROR OF THE DOLL (MPI):	TRILOGY OF TERROR ["Amelia" segment only]
TERROR OF THE SHE WOLF (Mogul):	LEGEND OF THE WOLF WOMAN [<i>La Lupa Mannera</i>]
TERROR ON THE MENU (Cougar):	FOLKS AT RED WOLF INN, THE
TEXAS STANDBY *:	BLAZING STEWARDESSES
THUNDER COUNTY (Prism):	SWAMP FEVER
THUNDER SQUAD (Mogul):	WILD TEAM [<i>Squadra selvaggia</i>]
TIGRESS, THE (Charter):	ILSA, TIGRESS OF SIBERIA
TILL DEATH DO US PART (Vestron):	BLOOD-SPATTERED BRIDE, THE [<i>La Novia Sangrientada</i>] ²⁶
TOM JONES MEETS LADY GODIVA (Rhino):	LADY GODIVA RIDES
TOMB OF THE UNDEAD (Silvermine):	GARDEN OF THE DEAD
TOO LATE FOR TEARS (Sinister Cinema):	KILLER BAIT
TOP MODEL (Cable TV):	ELEVEN DAYS, ELEVEN NIGHTS II
TORMENTOR, THE (Wizard):	DEATH CARRIES A CANE [<i>Passi di Danza sula lama di un rasolo</i>]
TORTURE CHAMBER OF BARON BLOOD, THE (Thorn/HBO):	BARON BLOOD [<i>Gli orrore del castello di Norimberga</i>]
TORTURE CHAMBER OF DR. SADISM, THE (Magnum):	BLOOD DEMON
TORTURE CHAMBER, THE (MPI):	FEAR CHAMBER, THE [<i>La Camera del Terror</i>]
TOUCH OF SATAN, THE (King of Video):	TOUCH OF MELISSA, A
TOWER OF EVIL (Gorgon):	HORROR ON SNAPE ISLAND ²⁷
TOXIC MONSTER, THE (Premiere):	MONSTEROID
TOXIC ZOMBIES (Raedon):	BLOOD EATERS
TRANCE *:	FAN, THE [<i>Der Fan</i>]
TRANCERS (Vestron):	FUTURE COP
TRANSMUTATIONS, THE (Vestron):	UNDERWORLD
TRAP THEM AND KILL THEM (Twilight):	EMANUELLE AND THE CANNIBALS [<i>Emanuelle e gli ultimi cannibali</i>]
TRAUMA (Wizard):	RED RINGS OF FEAR [<i>Enigma rosso</i>]
TRAVELLING COMPANIONS (Private Screenings/Luna):	TRUCK STOP
TRINITY ALL THE WAY (Magnum):	ALL THE WAY, BOYS!
TRINITY RIDES AGAIN (Magnum):	BOOT HILL
TRINITY: GAMBLING FOR HIGH STAKES (Magnum):	ODDS AND ENDS
TRINITY: GOOD GUYS, BAD BUYS (Magnum):	MIAMI SUPERCOPS
TRINITY: TRACKING FOR TROUBLE (Magnum):	FLATFOOT IN AFRICA [<i>Piadone l'africano</i>] ²⁸
TROUBLE IN PARIS (Private Screenings/Luna):	MY CRAZY SWEDISH HOLIDAY IN PARIS
TWISTED (Direct):	MEDUSA
TWISTED BRAIN (VCI):	HORROR HIGH

RETITLING

ORIGINAL

U

UNDERCOVER VIXENS (Private Screenings/Luna): ... HARLEM BUNCH, THE
UNDYING BRAIN, THE (Premiere): BRAIN OF BLOOD
UNKISSED BRIDE, THE (New World): MOTHER GOOSE A GO GO
UNSANE (Fox Hills): TENEBRAE
UP LIKE A SHOT (HQ): BLAZING STEWARDESSES

V

VACATION TEMPTATIONS
(Private Screenings/Luna): PIN-UP PLAYMATES
VAMPIRE OVER LONDON (Sinister Cinema): MY SON, THE VAMPIRE aka OLD MOTHER RILEY
MEETS THE VAMPIRE
VAMPIRE PEOPLE (Sinister Cinema): BLOOD DRINKERS, THE
VENGEFUL DEAD, THE (Premiere): KISS DADDY GOODBYE
VENUS ON FIRE (Private Screenings/Luna): VENUS IN 3-D
VICTORIAN FANTASIES (Private Screenings/Luna): .. WHAT THE SWEDISH BUTLER SAW
VIKING MASSACRE (Mega): KNIVES OF THE AVENGER [*I Coltelli del Vendicatore*]
VILLAGE GIRLS (Private Screenings/Luna): CAT ON A HOT TIN ROD
VINDICATOR, THE (Key): FRANKENSTEIN '88
VIOLENT BLOODBATH (World's Worst): PENALTY OF DEATH [*Pena de Muerte*]²⁹
VIOLENT PROTECTION *: DEATH DEALERS [*Napoli violenta*]
VIRGIN OF NUREMBERG, THE (Panther): HORROR CASTLE [*La vergine di Norimberga*]
VIRGIN TERROR (Lettuce Entertain You): TRAUMA

W

WAILING, THE (HGV): FEAR [*L'ossessione che uccide*]³⁰
WARCAT (Trans World): ANGEL OF VENGEANCE
WARRIORS OF THE WIND (New World): NAUSICÄA
WATCH ME WHEN I KILL (Thorn/HBO): CAT WITH THE JADE EYES, THE [*Il gatto dagli occhi di giada*]
WELCOME TO SPRING BREAK (IVE): NIGHTMARE BEACH [*La spiaggia del terrore*]
WEREWOLF'S SHADOW, THE (Japanese Import) WEREWOLF VS. THE VAMPIRE WOMAN, THE
[*La Noche de Walpurgis*]
WHEN THE SCREAMING STOPS (Lightning): GRASP OF THE LORELEI
WHEN WOLVES CRY (Video Gems): CHRISTMAS TREE, THE (1969)
WHIP AND THE BODY (Japanese Import): WHAT! aka NIGHT IS THE PHANTOM [*La frustra e il corpo*]
WHITE FANG AND HUNTER *: LONE HUNTER OF THE WILD NORTH, THE
WHITE HOT (Academy): CRACK IN THE MIRROR
WHITE SLAVE (Force): AMAZONIA—THE CATHERINE MILES STORY
WILD AND BEAUTIFUL (Romance): WILD AND BEAUTIFUL ON IBIZA
WILD RIDE, A (Applause): RIDE A WILD STUD
WILD WEED (Sinister Cinema): DEVIL'S WEED, THE aka SHE SHOULD SAID NO
WILD WORLD OF BATWOMAN, THE (Rhino): SHE WAS A HIPPIY VAMPIRE
WINDS OF CHANGE (RCA Columbia): METAMORPHOSIS
WITCHING, THE (Paragon): NECROMANCY
WOMEN BEHIND BARS (GWN): WOMEN IN CELLBLOCK 9
WOMEN IN CELL BLOCK 7 (IVE): LOVE AND DEATH IN A WOMEN'S PRISON
WOMEN'S PENITENTIARY 1 (MCM): BIG DOLL HOUSE, THE
WOMEN'S PENITENTIARY 2 (MCM): BIG BIRD CAGE, THE
WOMEN'S PENITENTIARY 3 (MCM): WOMEN IN CAGES
WOMEN'S PENITENTIARY 4 (MCM): EMANUELLE REPORTS FROM WOMEN'S
PRISON [*Blade violent*]
WORLD OF ACID, THE (VCR): HIPPIE REVOLT, THE

RETITLING

ORIGINAL

YOU'VE GOT TO HAVE HEART (Prism): VIRGIN WIFE, THE
YOUNG L.A. NURSES (Impulse): STUDENT NURSES, THE
YOUNG L.A. NURSES 2 (Impulse): PRIVATE DUTY NURSES
YUKA (MPM Productions): MACISTE AND THE AMAZON QUEEN [*Maciste
contra la Reine des Amazones*]

Y

ZOMBIE (Japanese Import): DAWN OF THE DEAD
ZOMBIE (TV): I EAT YOUR SKIN³¹

Z

ORIGINAL

RETITLING

A

ABAR, THE BLACK SUPERMAN:	IN YOUR FACE (Xenon)
ABSURD:	MONSTER HUNTER, THE (Wizard)
AFRICA ADDIO:	AFRICA, BLOOD AND GUTS (Vidmark)
ALIVE OR PREFERABLY DEAD:	SUNDANCE AND THE KID (Monterey)
ALL THE KIND STRANGERS:	EVIL IN THE SWAMP (Chiron Industries)
ALL THE WAY, BOYS!:	TRINITY ALL THE WAY (Magnum)
ALUCARDA:	INNOCENTS FROM HELL (Showcare)
ALUCARDA:	SISTERS OF SATAN (Academy)
AMAZONIA—THE CATHERINE MILES STORY:	WHITE SLAVE (Force)
AMERICAN NIGHTMARE:	COMBAT SHOCK (Prism)
AMERICAN RICKSHAW:	AMERICAN TIGER (Vidmark)
AMOROUS SEX, THE:	SWEET BEAT (Dark Dreams)
AND GOD SAID TO CAIN:	SHOOT TWICE (High Desert)
ANDY WARHOL'S DRACULA:	BLOOD FOR DRACULA (Japanese Import)
ANDY WARHOL'S FRANKENSTEIN:	FLESH FOR FRANKENSTEIN (Japanese Import)
ANGEL OF VENGEANCE:	WARCAT (Trans World)
ANTI-CHRIST, THE:	TEMPTER, THE (Embassy) ²⁵
ARENA, THE:	NAKED WARRIORS (MGM/UA)
ASPHYX, THE:	SPIRIT OF THE DEAD (Media)
ASSIGNMENT TERROR:	DRACULA VS. FRANKENSTEIN (UAV)
ASTRO-ZOMBIES, THE:	SPACE VAMPIRES, THE (Wizard)
ASTRO-ZOMBIES, THE:	SPACE ZOMBIES (Wizard)
ATTACK OF THE BLIND DEAD:	RETURN OF THE EVIL DEAD (Bingo)
ATTACK OF THE MONSTERS:	GAMERA VS. GIRON (Celebrity)

B

B.J. LANG PRESENTS:	MANIPULATOR, THE (Vestron)
BABA YAGA:	KISS ME, KILL ME (Unicorn)
BARE-BREASTED COUNTESS, THE:	LOVES OF IRINA, THE (Private Screenings/Luna) ¹³
BARN OF THE NAKED DEAD:	TERROR CIRCUS (Regal)
BARON BLOOD:	TORTURE CHAMBER OF BARON BLOOD, THE (Thorn/HBO)
BAYOU:	POOR WHITE TRASH (Monterey) ¹⁷
BEACH BUNNIES, THE:	SUN BUNNIES (Private Screenings/Luna)
BEAST MUST DIE!, THE:	BLACK WEREWOLF (Impulse)
BEAST, THE:	DEATH'S ECSTASY (HQV)
BEAUTIES AND THE VIXENS, THE:	BEAUTIES AND THE BEAST, THE (API)
BETTER TOMORROW III, A:	LOVE AND DEATH IN SAIGON (Japanese Import)
BEYOND, THE:	SEVEN DOORS OF DEATH (Thrillervideo)
BIG BIRD CAGE, THE:	WOMEN'S PENITENTIARY 2 (MCM)
BIG DOLL HOUSE, THE:	WOMEN'S PENITENTIARY 1 (MCM)
BIRDS OF PREY:	BEAKS: THE MOVIE (IVE)
BLACK COBRA:	EROTIC EVA (IVER)
BLACK COUNTESS, THE:	EROTIKILL (Lightning)
BLACK SUNDAY:	MASK OF SATAN, THE (Japanese Import) ¹⁴
BLACK TORMENT:	ESTATE OF INSANITY (VCL)
BLACK VENGEANCE:	HEARTBREAK HOTEL (VidAmerica)
BLACK VENGEANCE:	POOR PRETTY EDDIE (UAV)
BLACK VENGEANCE:	REDNECK COUNTY *
BLAZE STARR GOES NUDIST:	BLAZE STARR THE ORIGINAL (Blaze)

ORIGINAL

RETITLING

BLAZING MAGNUMS:	STRANGE SHADOWS IN AN EMPTY ROOM (Vestron)
BLAZING STEWARDESSES:	UP LIKE A SHOT (HQ)
BLAZING STEWARDESSES:	TEXAS STANDBY *
BLIND ALLEY:	PERFECT STRANGERS (Embassy)
BLOOD AND BLACK LACE:	SIX WOMEN FOR THE MURDERER (Japanese Import)
BLOOD COUPLE:	BLACK OUT: THE MOMENT OF TERROR (Fantasy)
BLOOD COUPLE:	BLACK EVIL (Lettuce Entertain You) ²
BLOOD COUPLE:	BLACK VAMPIRE (Impulse)
BLOOD DEMON:	CASTLE OF THE WALKING DEAD (Interglobal) ⁵
BLOOD DEMON:	TORTURE CHAMBER OF DR. SADISM, THE (Magnum)
BLOOD DRINKERS, THE:	VAMPIRE PEOPLE (Sinister Cinema)
BLOOD FREAKS:	BLOOD FREAK (Regal)
BLOOD OF HEROES:	SALUTE OF THE JUGGER (Japanese Import)
BLOOD OF THE MAN BEAST:	HOUSE OF THE BLACK DEATH (Loonic)
BLOOD ON A SILVER DOLLAR:	DIE NOW—PAY LATER (High Desert)
BLOOD ORGY OF THE SHE-DEVILS:	FEMALE PLASMA SUCKERS (Lettuce Entertain You)
BLOOD SALVAGE:	MAD JAKE (Malo)
BLOOD SHACK aka THE CHOOPER:	CURSE OF THE EVIL SPIRIT (Premiere)
BLOOD-SPATTERED BRIDE, THE:	TILL DEATH DO US PART (Vestron) ²⁶
BLOODEATERS:	TOXIC ZOMBIES (Raedon)
BLOODSUCKER LEADS THE DANCE:	PASSION OF EVELYN, THE (Private Screenings/Luna)
BLOODSUCKING FREAKS aka THE INCREDIBLE TORTURE SHOW:	HERITAGE OF CALIGULA—AN ORGY OF SICK MINDS, THE (Magnum)
BLUE ANGEL CAFÉ:	OBJECT OF DESIRE, THE (Cable TV)
BOARDING HOUSE:	HOUSEGEIST (Classical)
BODY SHOP:	DOCTOR GORE (UAV)
BOOT HILL:	TRINITY RIDES AGAIN (Magnum)
BRAIN MACHINE, THE:	GREY MATTER (Premiere Entertainment)
BRAIN OF BLOOD:	BRAIN, THE (Regal)
BRAIN OF BLOOD:	BRAIN DAMAGE (Canada)
BRAIN OF BLOOD:	UNDYING BRAIN, THE (Premiere)
BRANDED (NBC-TV Series, 3 episodes):	BLADE RIDER: REVENGE OF THE INDIAN NATION (Reel World)
BRAZEN WOMEN:	BRAZEN WOMEN OF BALZAC, THE (Something Weird)
BREAKFAST AT MANCHESTER MORGUE aka THE LIVING DEAD AT MANCHESTER MORGUE:	LET SLEEPING CORPSES LIE (Japanese Import)
BRIDE WORE BLOOD, THE:	BLOOD BRIDE (Magnum)
BRIDES OF BLOOD:	BRIDES OF THE BEAST (Regal)
BRIDGE HEAD FOR 8 DESPERATE MEN:	SPECIAL FORCES (Mogul)
BRUTAL JUSTICE:	ASSAULT WITH A DEADLY WEAPON (Prism)
BRUTE AND THE BEAST, THE:	MASSACRE TIME (Japanese Import)
BURKE AND HARE:	HORRORS OF BURKE AND HARE, THE (New World)

ORIGINAL

RETITLING

C	C.C. AND COMPANY:	CHROME HEARTS (Impulse)
	CAMPUS SWINGERS:	BARELY INNOCENT (Private Screenings/ Luna)
	CAN THERE BE A BIGGER BASTARD THAN INSPECTOR CLIFF?:	SUPER BITCH (Liberty)
	CANDLE FOR THE DEVIL, A:	IT HAPPENED AT NIGHTMARE INN (Sinister Cinema)
	CANDY STRIPE NURSES:	SWEET CANDY (Majestic)
	CANNIBALS IN THE STREETS:	INVASION OF THE FLESH HUNTERS (Vestron)
	CAPTAIN YANKEE:	JUNGLE RAIDERS (MGM/UA)
	CAPTIVE WOMEN:	ISLAND WOMEN (Private Screenings/Luna)
	CARD, THE:	PROMOTER, THE (IUD)
	CARNIVAL OF THE BEASTS:	HUMAN BEASTS (All Seasons)
	CARRION:	JAR, THE (Magnum)
	CARRY ON CLEO:	CALIGULA—FUNNIEST HOME VIDEOS (Magnum)
	CARS THAT EAT PEOPLE, THE:	CARS THAT ATE PARIS, THE (RCA Columbia)
	CASTLE OF BLOODY LUST:	CASTLE OF THE CREEPING FLESH (Magnum)
	CAT ON A HOT TIN ROD:	VILLAGE GIRLS (Private Screenings/Luna)
	CAT WITH THE JADE EYES, THE:	WATCH ME WHEN I KILL (Thorn/HBO)
	CATAclysm:	SATAN'S SUPPER (Academy)
	CATAclysm:	NIGHTMARE NEVER ENDS, THE (Nite Flite)
	CHALLENGE OF MCKENNA:	BADLANDS DRIFTER (High Desert)
	CHALLENGE, THE:	IT TAKES A THIEF (VPI)
	CHALLENGER, THE:	DEADLY CHALLENGER (Ocean Shores)
	CHILD, THE:	KILL AND GO HIDE (Paragon)
	CHIMERA:	MONKEY BOY * 15
	CHINA 9, LIBERTY 37:	GUNFIRE (Bingo)
	CHOSEN, THE (1978):	HOLOCAUST 2000 (Vestron)
	CHRISTMAS TREE, THE (1969):	WHEN WOLVES CRY (Video Gems)
	CINDY'S LOVE GAMES:	BARBARA'S ESCAPADES (Private Screenings/ Luna)
	CITY OF THE LIVING DEAD:	GATES OF HELL, THE (Paragon)
	CLAWS:	BEASTS (ANE)
	CLOCKWORK BANANA, A:	EROTIC ESCAPE (Private Screenings/Luna)
	COBRA MISSION:	OPERATION NAM (Imperial)
	COLOR ME BLOOD RED:	MODEL MASSACRE (BFPI)
	COMMUNION aka ALICE, SWEET ALICE:	HOLY TERROR *
	COMPANION, THE:	DIE SISTER DIE! (MPI)
	CONFESSIONS OF A FRUSTRATED HOUSEWIFE:	MY FATHER'S WIFE (Private Screenings/ Luna)
	CONTAMINATION:	ALIEN CONTAMINATION (Cannon)
	COONSKIN:	STREETFIGHT (Academy)
	COUNT DRACULA AND HIS VAMPIRE BRIDE:	SATANIC RITES OF DRACULA, THE (Liberty) ²²
	COUNT DRACULA'S GREAT LOVE:	DRACULA'S VIRGIN LOVERS (IVER) ⁷
	COUNTER PUNCH:	MURDER IN THE RING (Raja)
	COUNTERFEIT COMMANDOS:	DEADLY MISSION (Lightning)
	COUNTESS DIED LAUGHING, THE:	M'LADY'S COURT (Private Screenings/Luna)
	COUNTRY NURSE:	EMANUELLE IN THE COUNTRY (Magnum)
	CRACK IN THE MIRROR:	WHITE HOT (Academy)

ORIGINAL

RETITLING

CRAZE:	DEMON MASTER, THE (VCR)
CRAZED:	BLOOD SHED (Regal)
CRAZED:	SLIPPING INTO DARKNESS (Genesis)
CREATURE FROM BLACK LAKE:	DEMON OF THE LAKE *
CREEPING UNKNOWN, THE:	QUATERMASS EXPERIMENT, THE (Sinister Cinema) ¹⁹
CRUEL ONES, THE:	HELLBENDERS, THE (Embassy)
CRY BLUE SKY:	EYES OF FIRE (Vestron)
CRY ONION:	SPAGHETTI WESTERN *
CUBAN REBEL GIRLS:	ASSAULT OF THE REBEL GIRLS (Fox Hills)

DADDY'S DEADLY DARLINGS:	HORROR FARM (HQV)
DADDY'S DEADLY DARLINGS:	PIGS (Simitar)
DANCE OF THE DWARVES:	JUNGLE HEAT (TWE)
DANCES SACRED AND PROFANE:	BIZARRE RITUALS (Gorgon)
DARK SANITY:	STRAIGHT JACKET (Genesis)
DARK, THE:	MUTILATORS, THE (Impulse)
DAUGHTERS OF DARKNESS:	CHILDREN OF THE NIGHT (AIR)
DAWN OF THE DEAD:	ZOMBIE (Japanese Import)
DAY OF ANGER:	DAY OF WRATH (Imperial)
DEAD PEOPLE aka RETURN OF THE LIVING	
DEAD:	MESSIAH OF EVIL (Video Gems)
DEADLY STING:	KILLER, THE (Mogul)
DEADLY TOWER, THE:	SNIPER (Xenon/Arena)
DEATH BED:	TERMINAL CHOICE (Vestron)
DEATH CARRIES A CANE:	TORMENTOR, THE (Wizard)
DEATH DEALERS:	VIOLENT PROTECTION *
DEATH DIMENSION:	BLACK ELIMINATOR (Unicorn)
DEATH DIMENSION:	FREEZE BOMB, THE (Movietime)
DEATH DIMENSION:	KILL FACTOR, THE (Academy)
DEATH FACES:	DYING: LAST SECONDS OF LIFE (Deluxe Movies)
DEATH SCREAM aka THE WOMAN WHO	
CRIED MURDER:	STREETKILL (ACE)
DEATH WISH CLUB:	CARNIVAL OF FOOLS (AIR)
DECOY FOR TERROR:	PLAYGIRL KILLER (New World)
DEEP RED:	DEEP RED—THE HATCHED MURDERS (Thorn/EMI)
DEMON LOVER, THE:	DEVIL MASTER (Regal)
DEMON LOVER, THE:	MASTER OF EVIL (Premiere)
DEMON WITCH CHILD:	POSSESSED, THE (Wizard)
DEMON!:	GOD TOLD ME TO (Charter)
DEMONS OF THE MIND:	BLOOD EVIL (Academy)
DEMONS OF THE MIND:	NIGHTMARE OF TERROR *
DESTROY ALL PLANETS:	GAMERA VS. VIRAS (Celebrity)
DEVIL BAT, THE:	DEVIL BATS *
DEVIL RIDER!:	MASTER'S REVENGE (Academy)
DEVIL'S EYE, THE:	EYEBALL (Prism)
DEVIL'S HONEY, THE:	DANGEROUS OBSESSION (AIP)
DEVIL'S NIGHTMARE, THE:	CASTLE OF DEATH (Premiere)
DEVIL'S NIGHTMARE, THE:	DEVIL WALKS AT MIDNIGHT, THE (Regal)
DEVIL'S NIGHTMARE, THE:	SUCCUBUS (Applause)
DEVIL'S WEED, THE	
aka SHE SHOULD SAID NO:	WILD WEED (Sinister Cinema)

D

ORIGINAL

RETITLING

DIRTY KNIGHT'S WORK aka TRIAL BY COMBAT:	CHOICE OF WEAPONS, A (Paragon)
DIRTY WORK OF YOUNG SALLY, THE:	INNOCENT SALLY (Private Screenings/Luna)
DIVORCÉE, THE:	FRUSTRATION (Private Screenings/Luna)
DOMINIQUE:	AVENGING SPIRIT (Impulse)
DOMINIQUE:	DOMINIQUE IS DEAD *
DON'T WALK IN THE PARK:	CURSE OF THE LIVING DEAD (Electric)
DOOMSDAY MACHINE, THE:	ESCAPE FROM PLANET EARTH (Academy)
DOOR-TO-DOOR MANIAC:	FIVE MINUTES TO LIVE (Video Dimensions)
DOOR-TO-DOOR MANIAC:	LAST BLOOD (Discount)
DOUBLE GARDEN, THE:	REVENGE OF DR. X, THE (Regal)
DOWN ON US:	BEYOND THE DOORS (Unicorn)
DR. JEKYLL AND MISS OSBOURNE:	BLOODLUST *
DR. M:	CLUB EXTINCTION (Prism)
DR. TERROR'S GALLERY OF HORRORS:	GALLERY OF HORRORS (Academy)
DRACULA, PRISONER OF FRANKENSTEIN:	SCREAMING DEAD, THE (Wizard)
DRACULA VS. FRANKENSTEIN:	REVENGE OF DRACULA, THE (Duravision)
DREAMING FIST WITH SLENDER HAND:	KUNG FU KIDS (Ocean Shores)
DRIVER'S SEAT, THE:	PSYCHOTIC (Direct)
DROPOUT WIFE:	PLEASURE UNLIMITED (Private Screenings/ Luna)
DUCK, YOU SUCKER!:	FISTFUL OF DYNAMITE, A (MGM/UA)

E

EATEN ALIVE BY CANNIBALS:	EMERALD JUNGLE, THE (Continental)
EBONY, IVORY AND JADE:	AMERICAN BEAUTY HOSTAGES (Continental)
ECSTASY (1984):	LOVE SCENES (MGM/UA)
ELEVEN DAYS, ELEVEN NIGHTS II:	TOP MODEL (Cable TV)
ELEVENTH COMMANDMENT, THE:	BODY COUNT (Forum)
EMANUELLE AND THE CANNIBALS:	TRAP THEM AND KILL THEM (Twilight)
EMANUELLE, QUEEN OF SADOS:	EMANUELLE THE QUEEN (VidAmerica)
EMANUELLE, QUEEN OF SADOS:	EMANUELLE'S DAUGHTER (Regal)
EMANUELLE REPORTS FROM WOMEN'S PRISON:	CAGED WOMEN (Vestron)
EMANUELLE REPORTS FROM WOMEN'S PRISON:	WOMEN'S PENITENTIARY 4 (MCM)
EMBRYO:	CREATED TO KILL (ACE)
EMMA MAE:	BLACK SISTER'S REVENGE (Unicorn)
EMPEROR CALIGULA:	EMPEROR CALIGULA: THE GARDEN OF TABOO (Magnum)
ENEMY FROM SPACE:	QUATERMASS II (Corinth) ²⁰
EQUINOX:	BEAST, THE (Wizard)
ERIK THE CONQUEROR:	INVADERS, THE (Panther) ¹²
EROTIC ADVENTURES OF DON QUIXOTE, THE: .	NAUGHTY KNIGHTS (Academy)
EROTIC ADVENTURES OF THE THREE MUSKETEERS, THE:	SEX ADVENTURES OF THE THREE MUSKETEERS, THE (Private Screenings/ Luna)
EROTIC ADVENTURES OF ZORRO, THE:	NAKED SWORD OF ZORRO, THE (Video Dimensions)
ESCAPE FROM HELL:	HELLFIRE ON ICE 2 (Hurricane)
EUGENIE (1980):	EROTISMO (Million Dollar)
EVIL EYE, THE (1977):	POSSESSOR, THE (Lightning)

ORIGINAL

RETITLING

EXORCISM'S DAUGHTER:	HOUSE OF THE INSANE WOMEN (Sinister Cinema)
EXOTIC ONES, THE:	MONSTER AND THE STRIPPER, THE (Simitar)
EXPOSÉ aka TRAUMA:	HOUSE ON STRAW HILL (New World)
EXTREME CLOSEUP:	SEX THROUGH A WINDOW (Vestron)
EYE OF THE EVIL DEAD:	MANHATTAN BABY (Lightning)
EYES OF DR. CHANEY:	MANSION OF THE DOOMED (Bingo)

FAN, THE:	TRANCE *
FANDANGO:	MONA'S PLACE (American)
FANNY HILL (1980):	SEX, LIES AND RENAISSANCE (Magnum)
FANTASTIC PLANET:	PLANET OF INCREDIBLE CREATURES (Vidcrest)
FEAR CHAMBER, THE:	TORTURE CHAMBER, THE (MPI)
FEAR IN THE NIGHT:	DYNASTY OF FEAR (Magnum)
FEAR:	WAILING, THE (HGV) ³⁰
FEMALE BUTCHER, THE:	LEGEND OF BLOOD CASTLE, THE (CVC)
FIGHTING MAD:	FIERCE (ACE)
FIGHTING PHANTOM, THE:	MYSTERIOUS RIDER, THE (Sinister Cinema)
FINAL CURTAIN, THE:	SCENES FROM A MURDER (Lightning)
FIVE LOOSE WOMEN:	FUGITIVE GIRLS (Nite Flite)
FIVE LOOSE WOMEN:	HOT ON THE TRAIL (Private Screenings/Luna)
FLATFOOT IN AFRICA:	TRINITY: TRACKING FOR TROUBLE (Magnum) ²⁸
FLESH + BLOOD:	ROSE AND THE SWORD, THE (Rentertainment)
FLESH AND THE FIENDS, THE aka FIENDISH GHOULS, THE:	MANIA (UAV)
FOLKS AT RED WOLF INN, THE:	CLUB DEAD (Electric)
FOLKS AT RED WOLF INN, THE:	TERROR AT RED WOLF INN (Academy)
FOLKS AT RED WOLF INN, THE:	TERROR ON THE MENU (Cougar)
FOR A SILVER DOLLAR:	BLOODY AVENGER (Vidmark)
FOUR JUST MEN, THE:	SECRET FOUR, THE (Sinister Cinema)
FRANKENSTEIN '88:	VINDICATOR, THE (Key)
FREE GRASS:	STREET DRUGS (Majestic)
FRIGHTMARE:	FRIGHTMARE II (Prism)
FRIGHTMARE:	ONCE UPON A FRIGHTMARE *
FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER:	HIDEAWAYS, THE (Warner)
FRUSTRATION:	CHAMBERMAID'S DREAM, THE (Private Screenings/Luna)
FRUSTRATION:	DESIRE UNDER THE SUN (Private Screenings/Luna)
FUN LOVERS, THE:	SEX AND THE COLLEGE GIRL (Strand VCI)
FUTURE COP:	TRANCERS (Vestron)

F

ORIGINAL

RETITLING

G

GAMERA VS. MONSTER X:	GAMERA VS. GIGER (Celebrity)
GAMERA:	GAMERA THE INVINCIBLE (Celebrity) ⁹
GARDEN OF THE DEAD:	TOMB OF THE UNDEAD (Silvermine)
GARDENER, THE:	SEEDS OF EVIL (Unicorn)
GEEK:	BACKWOODS (Cinema Group)
GHOST STORY (1974):	MADHOUSE MANSION (Cinema Group)
GHOST STORY (1974):	MADHOUSE MANSION (Comet)
GIGANTIS, THE FIRE MONSTER:	GODZILLA RAIDS AGAIN (Paramount)
GIRL IN THE STREET:	LONDON MELODY (Video Yesteryear)
GODZILLA ON MONSTER ISLAND:	GODZILLA VS. GIGAN (New World)
GODZILLA VS. BIONIC MONSTER:	GODZILLA VS. MECHAGODZILLA (New World)
GODZILLA VS. MECHA-GODZILLA:	GODZILLA VS. THE BIONIC MONSTER (Sinister Cinema)
GODZILLA VS. THE BIONIC MONSTER:	GODZILLA VS. THE COSMIC MONSTER (UAV)
GODZILLA VS. THE THING:	GODZILLA VS. MOTHRA (Paramount)
GOLD OF THE AMAZON WOMEN:	AMAZON WOMEN (America's Best)
GOOD DIE FIRST, THE:	BEYOND THE LAW (Imperial) ¹
GORILLA GANG, THE:	APE CREATURE, THE (USA Network)
GRAND DUEL, THE:	STORM RIDER (Lettuce Entertain You)
GRASP OF THE LORELEI:	WHEN THE SCREAMING STOPS (Lightning)
GRAVEYARD OF HORROR:	NECROMANIAC (All American)
GREAT BATTLE, THE:	BATTLE FORCE *
GRETA, THE MAD BUTCHER	
aka WANDA THE WICKED WARDEN:	ILSA, THE WICKED WARDEN (American)
GRETA, THE MAD BUTCHER	
aka WANDA THE WICKED WARDEN:	ILSA—ABSOLUTE POWER (American)
GRINGO:	STORY OF A JUNKIE (Media)

H

H.O.T.S.:	T&A ACADEMY (Rentertainment)
HALLUCINATORS, THE aka GROVE, THE:	NAKED ZOO, THE (NPY)
HANGING WOMAN, THE:	BEYOND THE LIVING DEAD (Unicorn)
HANGING WOMAN, THE:	RETURN OF THE ZOMBIES (Wizard/VEC)
HAPPINESS CAGE, THE:	MIND SNATCHERS, THE (Prism)
HARLEM BUNCH, THE:	UNDERCOVER VIXENS (Private Screenings/Luna)
HARRAD SUMMER:	STUDENT UNION (Wizard)
HAS ANYBODY SEEN MY PANTS?:	FARAWAY FANTASY (Private Screenings/Luna)
HEX:	SHRIEKING, THE (Prism)
HI, MOM!:	CONFESSIONS OF A PEEPING JOHN (GWN)
HIDAN OF MOUNT BIENJOW, THE:	INVASION OF THE GIRL SNATCHERS (United)
HIDDEN CORPSE, THE:	STRANGERS OF THE EVENING (Sinister Cinema)
HIDDEN RAGE:	PERFECT VICTIMS (Academy)
HIGH FINANCE WOMAN:	LOVES OF A WALL STREET WOMAN, THE (Cable TV)
HIGH ROLLERS:	CON ARTISTS, THE (VidAmerica)
HIGHWAY HELL:	HONKY TONK GIRL (Sinister Cinema)
HIPPIE REVOLT, THE:	WORLD OF ACID, THE (VCR)
HOLLYWOOD HORROR HOUSE:	SAVAGE INTRUDER (Unicorn)

ORIGINAL

RETITLING

HOLLYWOOD STRANGLER MEETS THE

SKID ROW SLASHER, THE:	MODEL KILLER, THE (Regal)
HOME MOVIES:	MAESTRO, THE (Quality)
HOME SWEET HOME:	SLASHER IN THE HOUSE (New Pacific)
HORROR CASTLE:	VIRGIN OF NUREMBERG, THE (Panther)
HORROR HIGH:	TWISTED BRAIN (VCI)
HORROR HOSPITAL:	DOCTOR BLOODBATH (Bingo)
HORROR ON SNAPE ISLAND:	TOWER OF EVIL (Gorgon) ²⁷
HOSTAGE—DALLAS:	GETTING EVEN (Vestron)
HOSTILE TAKEOVER:	DEVASTATOR, THE (ACE)
HOT BLOODED GIRLS:	SOCK IT TO ME BABY (Something Weird)
HOT SEX IN BANGKOK:	INN OF TEMPTATION (Private Screenings/ Luna)
HOT SPUR:	LOVE DESPERADOES (Private Screenings/ Luna)
HOUSE 3, THE:	GHOST HOUSE *
HOUSE OF EVIL:	DANCE OF DEATH (MPI)
HOUSE OF EXORCISM, THE:	DEVIL IN THE HOUSE OF EXORCISM (MPI)
HOUSE THAT VANISHED, THE:	SCREAM AND DIE (Lightning)
HUMAN DUPLICATORS, THE:	JAWS OF THE ALIEN (Star Classics)
HUNCHBACK OF NOTRE DAME, THE (1982):	HUNCHBACK (Vidmark)
HUNCHBACK OF THE MORGUE, THE:	RUE MORGUE MASSACRES, THE (All Seasons)
HUNGRY WIVES aka JACK'S WIFE:	SEASON OF THE WITCH (Vista)

I AM FRIGID... WHY?:	LET ME LOVE YOU (Private Screenings/Luna)
I COME IN PEACE:	DARK ANGEL (Japanese Import)
I EAT YOUR SKIN:	ZOMBIE (TV) ³¹
IDEAL PLACE TO KILL, AN:	DIRTY PICTURES (T&A)
ILSA, TIGRESS OF SIBERIA:	TIGRESS, THE (Charter)
IMPULSE aka WANNA RIDE LITTLE GIRL?:	I LOVE TO KILL (VCI)
IMPULSE:	I LOVE TO KILL (VCII)
IN THE DEVIL'S GARDEN aka ASSAULT:	CREEPERS, THE (Genesis)
INCENSE FOR THE DAMNED:	BLOOD SUCKERS (VCI)
INSEMINOID:	HORROR PLANET (Nelson)
INTIMO:	MIDNIGHT SEDUCTION (Cable TV)
INTRUDER, THE:	I HATE YOUR GUTS! (Independent Legend)
INVASION FROM INNER EARTH:	HELL FIRE (Platinum)
ISABELLA:	MS. STILETTO (Force)
ISLAND MONSTER:	MONSTER OF THE ISLAND (Sinister Cinema)
ISLAND OF THE FISH-MEN:	SCREAMERS (Embassy)
ISLE OF FORGOTTEN SINS:	MONSOON (Video Yesteryear)
IT HAPPENED AT LAKEWOOD MANOR:	ANTS *
IT'S NEVER TOO LATE TO MEND:	NEVER TOO LATE (Video Yesteryear)

JACK FROST:	MAGICAL WONDERLAND (United)
JULIA:	ROMEO AND JULIA (Private Screenings/Luna)
JUSTINE:	DEADLY SANCTUARY (Monterey/Fries)

I

J

ORIGINAL

RETITLING

K

KATIE'S PASSION:	HOT SWEAT (NE)
KEMEK:	FOR LOVE OR MURDER (Neon)
KEOMA:	DESPERADO (Lettuce Entertain You)
KIDNAPPED CO-ED:	HOUSE OF TERROR *
KIDNAPPING OF MARY LOU, THE:	ALMOST HUMAN (Prism)
KILL! KILL! KILL!:	KILL (USA)
KILLER BAIT:	TOO LATE FOR TEARS (Sinister Cinema)
KILLING HOUR, THE:	CLAIRVOYANT, THE (Magnum)
KIRLIAN WITNESS, THE:	PLANTS ARE WATCHING, THE (Magnum)
KISS AND KILL:	AGAINST ALL ODDS (Republic)
KISS AND KILL:	BLOOD OF FU MANCHU, THE *
KISS AND KILL:	KISS OF DEATH (Bingo)
KISS DADDY GOODBYE:	REVENGE OF THE ZOMBIE (Genesis)
KISS DADDY GOODBYE:	VENGEFUL DEAD, THE (Premiere)
KNIVES OF THE AVENGER:	VIKING MASSACRE (Mega)

L

LADY CHATTERLEY MEETS FANNY HILL:	GAMES LOVERS PLAY, THE (Cable TV)
LADY GODIVA RIDES:	TOM JONES MEETS LADY GODIVA (Rhino)
<i>Las Orgias Inconfessables de Emanuelle</i> :	EMANUELLE EXPOSED (Playboy Channel) ⁸
LAST ORGY OF THE THIRD REICH, THE:	CALIGULA REINCARNATED AS HITLER (Magnum)
LAST ORGY OF THE THIRD REICH:	GESTAPO'S LAST ORGY (Video City)
LAST SURVIVOR, THE:	CANNIBAL (AIR)
LAST SURVIVOR, THE:	JUNGLE HOLOCAUST (Video City)
LEGACY OF BLOOD:	BLOOD LEGACY (Video Gems)
LEGEND OF BLOOD MOUNTAIN:	DEMON HUNTER (Camp)
LEGEND OF THE SEVEN GOLDEN VAMPIRES, THE:	SEVEN BROTHERS MEET DRACULA, THE (Media) ²³
LEGEND OF THE WOLF WOMAN:	SHE WOLF (VBG)
LEGEND OF THE WOLF WOMAN:	TERROR OF THE SHE WOLF (Mogul)
LEGION OF THE DAMNED:	BATTLE OF THE COMMANDOS (NTA)
LETHAL:	KGB: THE SECRET WAR (Continental)
LEWDNESS:	MIDNIGHT PARTY (Private Screenings/Luna)
LIBERATORS, THE:	SALT IN THE WOUND *
LICKERISH QUARTET, THE:	EROTIC ILLUSION (Private Screenings/Luna)
LONE HUNTER OF THE WILD NORTH, THE:	WHITE FANG AND HUNTER *
LONG, SWIFT SWORD OF SIEGFRIED, THE:	MAIDENQUEST (Private Screenings/Luna)
LORCA AND THE OUTLAWS:	STARSHIP (Cinema Group)
LORD SHANGO:	COLOR OF LOVE, THE (Aries)
LOST ON ADVENTURE ISLAND:	KING DONG (Selectatape)
LOUISIANA:	DRUMS OF VODOO (Sinister Cinema)
LOVE AND DEATH IN A WOMEN'S PRISON:	WOMEN IN CELL BLOCK 7 (IVE)
LOVE IS FOREVER aka COMEBACK:	PASSION AND VALOR (Magnum/Edde)
LOVE LETTERS:	PASSION PLAY (Rentertainment)

M

MACABRE:	FROZEN TERROR (Lightning)
MACHISMO—FORTY GRAVES FOR FORTY GUNS:	REVENGE OF THE WILD BUNCH (CNH)
MACISTE AND THE AMAZON QUEEN:	YUKA (MPM Productions)
MAD DOG:	HUMAN BEASTS (AIR)

ORIGINAL

RETITLING

MADAME CLAUDE:	FRENCH WOMAN, THE (VidAmerica)
MAKIN' OUT:	SWEET YOUNG TROUBLE (Private Screenings/Luna)
MAN FOR SALE, A:	COPENHAGEN NIGHTS (Private Screenings/Luna)
MAN HUNTER, THE:	MANDINGO MANHUNTER (Wizard)
MAN OF RESPECT, A:	MASTER TOUCH, THE *
MAN OF THE YEAR:	HOMO EROTICUS (Hal Roach)
MANDINGA:	EMANUELLE BLACK AND WHITE (VEC)
MANHUNTERS OF THE CARIBBEAN:	BEYOND THE CARRIBEAN (Sinister Cinema)
MARSHALL OF HELL, THE:	DEVIL'S POSSESSED, THE (All Seasons)
MEDUSA:	TWISTED (Direct)
MESMERIZED:	SHOCKED (Edde) ²⁴
MESSALINA, MESSALINA:	CALIGULA—SINS OF ROME (Magnum)
METAMORPHOSIS:	WINDS OF CHANGE (RCA Columbia)
MIAMI GOLEM:	MIAMI HORROR (Panther)
MIAMI SUPERCOPS:	TRINITY: GOOD GUYS, BAD BUYS (Magnum)
MIDNIGHT PARTY, THE:	LADY PORNO (Unicorn)
MILL OF THE STONE WOMEN:	ICON (American)
MIND SNATCHERS, THE aka HAPPINESS CAGE, THE:	DEMON WITHIN, THE (ACE)
MONDO AMERICA:	JABBERWALK (Video City)
MONDO EROTICA:	EROTIC TABOO (Private Screenings/Luna)
MONDO FREUDO:	SENSUAL TABOO, THE (Private Screenings/Luna)
MONSTER SHARK aka RED OCEAN:	DEVILFISH (Vidmark)
MONSTER ZERO aka INVASION OF THE ASTRO MONSTERS:	GODZILLA VS. MONSTER ZERO (Paramount)
MONSTEROID:	TOXIC MONSTER, THE (Premiere)
MONSTROSITY (1964):	ATOMIC BRAIN, THE (Sinister Cinema)
MONTEEGO:	BLOODY TRAIL *
MOST DANGEROUS WOMAN ALIVE, THE:	LETHAL WOMAN (VidAmerica)
MOTHER GOOSE A GO GO:	UNKISSED BRIDE, THE (New World)
MOUNTAIN OF THE CANNIBAL GOD:	SLAVE OF THE CANNIBAL GOD (Wizard)
MR. SCARFACE:	RULERS OF THE CITY (Vidcrest)
MRS. STONE'S THING:	SENSUOUS WIFE, THE (Private Screenings/Luna)
MUMSY NANNY SONNY AND GIRLY:	GIRLY (Prism)
MURDER IN THE ETRUSCAN CEMETERY:	SCORPION WITH TWO TAILS, THE (Palisades)
MURDER MANSION:	AMUCK (Continental)
MUTATIONS, THE:	FREAKMAKER, THE (Vidcrest)
MY CRAZY SWEDISH HOLIDAY IN PARIS:	TROUBLE IN PARIS (Private Screenings/Luna)
MY DEEP HUNGER:	MYSTERIOUS JANE (Private Screenings/Luna)
MY GUN IS JAMMED:	BARE HUNT, THE (Video Dimensions)
MY SON, THE VAMPIRE aka OLD MOTHER RILEY MEETS THE VAMPIRE:	VAMPIRE OVER LONDON (Sinister Cinema)
MYSTERIES:	EVIL MYSTERIES (Magnum)
MYSTERY OF THE BLACK JUNGLE:	BLACK DEVILS OF KALI (Sinister Cinema)

ORIGINAL

RETITLING

N

NAKED DREAM OF THE NAUGHTY NERD:	BACHELOR'S DREAM (Rhino)
NAKED MAGIC:	MONDO MAGIC (Magnum)
NAKED SUPER-WITCHES OF THE RIO AMORE, THE aka ORGY OF THE NYMPHOMANIACS:	CAPTIVE WOMEN (TZ)
NATHALIE:	NATHALIE COMES OF AGE (Private Screenings/Luna)
NAUSICÄA:	WARRIORS OF THE WIND (New World)
NAZI LOVE CAMP 27:	LIVING NIGHTMARE *
NECROMANCY:	ROSEMARY'S DISCIPLES (Magnum)
NECROMANCY:	WITCHING, THE (Paragon)
NECROPHAGOUS:	GRAVEYARD OF HORROR (Super)
NERO AND POPPEA:	CALIGULA REINCARNATED AS NERO (Magnum)
NEVER PICK UP A STRANGER:	BLOODRAGE (Marquis)
NEXT!:	BLADE OF THE RIPPER (Regal)
NEXT!:	NEXT VICTIM, THE (Video Gems)
NIGHT AFTER NIGHT:	HE KILLS NIGHT AFTER NIGHT AFTER NIGHT *
NIGHT DANIEL DIED, THE:	BLOODSTALKERS (Vidmark)
NIGHT OF 1000 CATS:	BLOOD FEAST (Academy)
NIGHT OF THE BIG HEAT aka ISLAND OF THE BURNING DAMNED:	ISLAND OF THE BURNING DOOMED (New Star)
NIGHT OF THE HOWLING BEAST aka THE WEREWOLF AND THE YETI:	HALL OF THE MOUNTAIN KING (Majestic)
NIGHT OF THE SEAGULLS:	NIGHT OF THE DEATH CULT (Sony)
NIGHT TRAIN TO MUNDO FINE:	RED ZONE CUBA (Something Weird)
NIGHTMARE (1981):	BLOOD SPLASH (Platinum)
NIGHTMARE (1981):	NIGHTMARES IN A DAMAGED BRAIN (Continental)
NIGHTMARE AT SHADOW WOODS:	BLOOD RAGE (Prism)
NIGHTMARE BEACH:	WELCOME TO SPRING BREAK (IVE)
NIGHTMARE CITY:	CITY OF THE WALKING DEAD (Continental)
NINE DEMONS:	DEMONS, THE (Ocean Shores)
NORMANS, THE:	CONQUEST OF THE NORMANS (Panther)
NOTHING BUT THE NIGHT:	DEVIL'S UNDEAD, THE (Monterey)
NOTORIOUS DAUGHTER OF FANNY HILL, THE: ..	INFAMOUS DAUGHTER OF FANNY HILL, THE (Private Screenings/Luna)
NUNS OF SANT'ARCHANGELO, THE:	INNOCENTS FROM HELL *
NUNS OF SANT'ARCHANGELO, THE:	SISTERS OF SATAN (MPI)
NURSE SHERRI aka BEYOND THE LIVING:	HOSPITAL OF TERROR (World's Worst)
NURSE SHERRI aka BEYOND THE LIVING:	TERROR HOSPITAL (Marathon)
NURSE SHERRI:	BEYOND THE LIVING (TV)
NURSE SHERRI:	HANDS OF DEATH (Lettuce Entertain You) ¹¹
NURSE SHERRI:	KILLER'S CURSE (IVER)
NUTRIAMAN: THE COPASAW CREATURE:	TERROR IN THE SWAMP (New World)

O

OASIS OF THE ZOMBIES:	BLOODSUCKING NAZI ZOMBIES (TWE)
ODDS AND ENDS:	TRINITY: GAMBLING FOR HIGH STAKES (Magnum)
ON THE RUN:	NOWHERE TO HIDE (Magnum)
ONCE UPON A VIRGIN:	SEDUCTION OF AMY, THE (Wonderful World of Video)

ORIGINAL

RETITLING

ONE-WAY TICKET TO HELL:	TEENAGE DEVIL DOLLS (Rhino)
OPERA:	TERROR AT THE OPERA (Southgate)
OPERATION KID BROTHER:	SECRET AGENT OO (Abacus)
ORDERS OF DEATH:	CORRUPT (Thorn/EMI)
ORGASMO:	PARANOIA (NTA)
ORLOFF AGAINST THE INVISIBLE MAN:	INVISIBLE DEAD, THE (Wizard)
OUTLAW WOMEN:	BOOTHILL MAMAS (Raedon)
PANGA:	CURSE III: BLOOD SACRIFICE, THE (RCA Columbia)
PARANOIA:	QUIET PLACE TO KILL, A (Unicorn)
PASSING CLOUDS:	SPELLBOUND (Sinister Cinema)
PATHOS:	OBSESSION: A TASTE FOR FEAR (Imperial)
PENALTY OF DEATH:	VIOLENT BLOODBATH (World's Worst) ²⁹
PEOPLETOYS aka THE HORRIBLE HOUSE ON THE HILL:	DEVIL TIMES FIVE *
PERFECT KILLER, THE:	SATANIC MECHANIC (Magnum)
PETE, PEARL, AND THE POLE:	1931: ONCE UPON A TIME IN NEW YORK (Video City)
PHOTOGRAPHER, THE:	DOUBLE EXPOSURE (Vestron)
PICTURES OF JOY:	DELIRIA (Japanese Import)
PIN-UP PLAYMATES:	VACATION TEMPTATIONS (Private Screenings/Luna)
PISTOL FOR RINGO, A:	BLOOD AT SUNDOWN (Imperial)
PIZZA CONNECTION, THE:	SICILIAN CONNECTION, THE (MGM/UA)
PLEASURE, THE:	PASSIONATE PLEASURES (Cable TV)
PLUMBER, THE:	MAD PLUMBER, THE (NE)
POLICEWOMEN:	INSIDERS, THE (Southwest Film & Video)
POPPY IS ALSO A FLOWER, THE:	OPIUM CONNECTION, THE (Bingo) ¹⁶
PRACTICE MAKES PERFECT:	SECRETS IN THE DARK (Private Screenings/ Luna)
PRIVATE DUTY NURSES:	YOUNG L.A. NURSES 2 (Impulse)
PROWLER, THE:	ROSEMARY'S KILLER (VCI)
PSYCHO CIRCUS:	CIRCUS OF FEAR (Sinister Cinema)
PYX, THE:	HOOVER CULT MURDERS, THE (Cinema Video Theater)
QUATERMASS:	QUATERMASS CONCLUSION, THE (Thorn EMI) ¹⁸
QUEEN OF BLACK MAGIC:	BLACK MAGIC TERROR (Twilight)
QUEEN OF BLOOD:	PLANET OF BLOOD (Sinister Cinema/GEE)
QUINTERO:	GANGSTER'S LAW (TWE)
RAMRODDER, THE:	SAVAGE PASSION (Private Screenings/Luna)
RAPE SQUAD:	ACT OF VENGEANCE (HBO)
RAW DEAL:	GORILLA (Japanese Import) ¹⁰
REASON TO LIVE, A REASON TO DIE, A:	MASSACRE AT FORT HOLIMAN (Video Gems)
RECKLESS DECISION:	PROTECT YOUR DAUGHTERS (Sinister Cinema)

P

Q

R

ORIGINAL

RETITLING

RED RINGS OF FEAR:	TRAUMA (Wizard)
RED-HEADED CORPSE, THE:	SWEET SPIRITS (Private Screenings/Luna)
REDEEMER, THE:	CLASS REUNION MASSACRE *
RETALIATOR, THE:	PROGRAMMED TO KILL (Media)
RETURN OF RINGO, THE:	BALLAD OF DEATH VALLEY (Imperial)
RETURN OF THE GIANT MONSTERS:	GAMERA VS. GAOS (Celebrity)
RETURN OF WALPURGIS, THE:	CURSE OF THE DEVIL (United American)
REVENGE OF THE DEAD (1958):	NIGHT OF THE GHOULS (Nostalgia Merchant)
REVENGE:	GET RITA (Abacus)
RIDE A WILD STUD:	WILD RIDE, A (Applause)
RIFT, THE:	ENDLESS DESCENT (Vidmark)
RIO UNCENSORED:	RIO NUDO (Something Weird)
RIPPER OF NOTRE DAME, THE:	DEMONIAC (Wizard)
ROBOT PILOT:	EMERGENCY LANDING (Sinister Cinema)
RONA JAFFE'S MAZES AND MONSTERS:	DUNGEONS AND DRAGONS (Showtime)
RONA JAFFE'S MAZES AND MONSTERS:	MAZES AND MONSTERS (Warner/Edde)
ROTTWEILER:	DOGS OF HELL (Media)

S

S.S. EXPERIMENT LOVE CAMP:	CAPTIVE WOMEN II (TZ)
S.S. HELL CAMP:	S.S. EXPERIMENTS, PART 2 (All American)
SADOMANIA:	HELLHOLE WOMEN (CIC)
SAGA OF THE DRACULAS, THE:	DRACULA—THE BLOODLINE CONTINUES (All Seasons)
SARTANA:	GUNFIGHTERS DIE HARDER (High Desert)
SATAN'S BLOOD:	DON'T PANIC (Mogul)
SATANIC SISTERS:	SEXY SISTERS (Private Screenings/Luna)
SCARRED:	STREET LOVE (Vestron)
SCAVENGERS, THE:	REBEL VIXENS (Private Screenings/Luna) ²¹
SCHLOCK!:	BANANA MONSTER (Western World)
SCREAM BABY SCREAM:	NIGHTMARE HOUSE (Camp)
SCREAM IN THE STREETS, A:	SCREAM STREETS (CNH)
SCREAM OF THE DEMON LOVER:	BLOOD CASTLE (Lightning) ³
SCUM OF THE EARTH:	POOR WHITE TRASH II (Magnum)
SEARCH FOR THE EVIL ONE, THE:	HE LIVES (Camp)
SECRET SEX LIVES OF ROMEO & JULIET, THE: ..	JULIET'S DESIRE (Private Screenings/Luna)
SECT, THE:	DEVIL'S DAUGHTER, THE (Republic)
SEDUCERS, THE:	DEATH GAME (VCI)
SELF SERVICE SCHOOLGIRLS:	IMAGINARY LOVERS (Private Screenings/Luna)
SENSUAL BODY, THE:	SWEET SENSATIONS (Private Screenings/Luna)
SENSUOUS TEENAGER, THE aka LIBIDO:	FORBIDDEN PASSIONS (Cable TV)
SEX DEMONS, THE:	DEMONS, THE (Unicorn)
SEXORCIST, THE aka TORMENTED:	EERIE MIDNIGHT HORROR SHOW, THE *
SHADOW OF CHIKARA aka WISHBONE CUTTER:	DIAMOND MOUNTAIN (Mintex)
SHE WAS A HIPPI VAMPIRE:	WILD WORLD OF BATWOMAN, THE (Rhino)
SHORT NIGHT OF THE BUTTERFLIES:	PARALYZED (MPI)
SHUTTERED ROOM, THE:	BLOOD ISLAND (ACE)
SIAMESE KITTENS:	GIRLS OF CLUB AMOUR, THE (Private Screenings/Luna)
SIMULTANEOUS SATISFACTION:	NURSE ON CALL (Private Screenings/Luna)

ORIGINAL

RETITLING

SINGLE GIRLS, THE:	BLOODY FRIDAY *
SINGLES:	DANGEROUS LOVE (Private Screenings/Luna)
SINISTER INVASION, THE:	ALIEN TERROR (MPI)
SIX GUNS FOR SIX WOMEN:	LAST SUNDOWN, THE (Even Steven)
SIX SWEDES AT A PUMP:	FRIENDLY FAVORS (Private Screenings/Luna)
SIX SWEDES AT A PUMP:	HIGH TEST GIRLS *
SKY IS FALLING, THE:	BLOODBATH *
SLAUGHTER HOTEL	ASYLUM EROTICA (Amvest)
SNAKE PEOPLE, THE:	CULT OF THE DEAD (MPI)
SO SWEET, SO DEAD:	SLASHER, THE (Monterey)
SONNY AND JED:	BANDERA BANDITS (TWE)
SOUTH OF PANAMA:	PANAMA MENACE (Sinister Cinema)
SPANISH FLY:	DON'T TELL DADDY (Fries)
SPANISH FLY:	NAUGHTY NYMPHS (Private Screenings/Luna)
SPASMS:	DEATH BITE (Thorn/EMI)
SQUEEZE, THE:	DEATH RAGE (VidAmerica)
STACEY AND HER GANGBUSTERS:	STACEY (Academy)
STAGE FRIGHT aka BLOODY BIRD:	AQUARIUS (Japanese Import)
STAR ODYSSEY:	CAPTIVE PLANET (Mogul)
STRANGER FROM VENUS:	IMMEDIATE DISASTER (Amvest)
STRANGER IN OUR HOUSE:	SUMMER OF FEAR (Thorn EMI)
STRIP FOR ACTION:	REVEALING OF ELSIE, THE (Private Screenings/Luna)
STRYKER:	SAVAGE DAWN (Bingo)
STUDENT NURSES, THE:	YOUNG L.A. NURSES (Impulse)
SUBURBAN ROULETTE:	SUBURBAN CONFIDENTIAL! (Rhino)
SWAMP FEVER:	THUNDER COUNTY (Prism)
SWAMP WOMEN:	SWAMP DIAMONDS (Saturn)
SWEET SAVIOR:	LOVE THRILL MURDERS, THE (Vestron)
SWEET SUGAR:	CAPTIVE WOMEN III (TZ) ⁴
SWEET SUGAR:	HELLFIRE ON ICE (Hurricane)
SWEET VENGEANCE:	DEADLY VENGEANCE (Active)
SWEETKILL:	AROUSERS, THE (Embassy)
SWINGING SECRETARY:	OFFICE LOVE-IN (Rhino)
SWITCH, THE:	MISSION: MONTE CARLO (Magnum)

TABOOS OF THE WORLD:	TABOOS AROUND THE WORLD (CCE)
TAKING OF FLIGHT 847:	
THE ULI DERICKSON STORY, THE:	FLIGHT, THE (Vidmark)
TALENT FOR LOVING, A:	GUN CRAZY (Simitar)
TAROT:	AUTOPSY (Mogul)
TEENAGE MONSTER:	METEOR MONSTER (Sinister Cinema)
TENEBRAE:	SHADOW (Japanese Import)
TENEBRAE:	UNSANE (Fox Hills)
TERROR FROM UNDER THE HOUSE aka REVENGE:	BEHIND THE CELLAR DOOR *
TERROR OF SHEBA aka PERSECUTION:	GRAVEYARD, THE (Interglobal)
THEY MUST BE TOLD!:	SEX MADNESS (Video Yesteryear)
THEY'RE COMING TO GET YOU:	DAY OF THE MANIAC (Super) ⁶
THUNDER IN CAROLINA:	HARD DRIVIN' (Magnum)
TIMBER TRAMPS:	BIG PUSH, THE (Video Gems)
TITAN FIND:	CREATURE (Vestron)
TO KILL OR TO DIE:	FIGHTING FISTS OF SHANGHAI JOE, THE (TWE)

T

ORIGINAL

RETITLING

TO THE DEVIL A DAUGHTER:	CHILD OF SATAN (Olympus)
TOUCH OF MELISSA, A:	TOUCH OF SATAN, THE (King of Video)
TRADER HORNEE:	LEGEND OF THE GOLDEN GODDESS (Private Screenings/Luna)
TRAUMA:	VIRGIN TERROR (Lettuce Entertain You)
TRILOGY OF TERROR ["Amelia" segment only]: ...	TERROR OF THE DOLL (MPI)
TRUCK STOP:	TRAVELLING COMPANIONS (Private Screenings/Luna)
TWILIGHT PEOPLE, THE:	BEASTS (Direct)
TWITCH OF THE DEATH NERVE:	BAY OF BLOOD, A (Gorgon)

U

UNDERAGE:	MADISON AVENUE CONFIDENTIAL (Private Screenings/Luna)
UNDERAGED AND OVERSEXED:	FORBIDDEN IMPULSE (Private Screenings/ Luna)
UNDERWORLD:	TRANSMUTATIONS, THE (Vestron)
UNTIL DEATH DO YOU PART (1987):	POSSESSION (Marathon)
UPPERCUT MAN:	OPPONENT, THE (Vidmark)
UTTERLY WITHOUT REDEEMING SOCIAL VALUE:	BARING IT ALL (Private Screenings/Luna)

V

VAMPIRE'S NIGHT ORGY, THE:	ORGY OF THE VAMPIRES (Sinister Cinema)
VAMPYRES:	BLOOD HUNGER (Lettuce Entertain You)
VAMPYRES:	SATAN'S DAUGHTERS (Majestic)
VENUS IN 3-D:	VENUS ON FIRE (Private Screenings/Luna)
VERY CLOSE ENCOUNTERS OF THE FOURTH KIND:	COMING OF ALIENS, THE *
VIOLATED:	PARTY GIRLS FOR SALE (Sinister Cinema)
VIRGIN CAMPUS aka THE PASSION FLOWER HOTEL:	BOARDING SCHOOL (Vestron)
VIRGIN CAMPUS aka THE PASSION FLOWER HOTEL:	PREPPY SCHOOL GIRLS (CIC)
VIRGIN WIFE, THE:	YOU'VE GOT TO HAVE HEART (Prism)
VOICES:	NIGHTMARE (Mirisch)

W

WAR OF THE MONSTERS:	GAMERA VS. BARUGON (Celebrity)
WAR OF THE ROBOTS:	REACTOR (Mogul)
WAY AHEAD, THE:	IMMORTAL BATTALION (Hal Roach, World)
WAYNE MURDER CASE, THE:	STRANGE ADVENTURE (Sinister Cinema)
WELCOME HOME, BROTHER CHARLES:	SOUL VENGEANCE (Xenon)
WEREWOLF VS. THE VAMPIRE WOMAN, THE:	BLOOD MOON (AIR)
WEREWOLF VS. THE VAMPIRE WOMAN, THE:	WEREWOLF'S SHADOW, THE (Japanese Import)
WHAM! BAM! THANK YOU, MR. SPACEMAN!:	EROTIC ENCOUNTERS OF THE FOURTH KIND *
WHAT THE SWEDISH BUTLER SAW:	VICTORIAN FANTASIES (Private Screenings/ Luna)
WHAT! aka NIGHT IS THE PHANTOM:	WHIP AND THE BODY (Japanese Import)
WHAT? (1974):	DIARY OF FORBIDDEN DREAMS (TWE)

ORIGINAL

RETITLING

WHEN MICHAEL CALLS:	SHATTERED SILENCE (Platinum)
WHEN THE APPLAUSE DIED—PART 2:	DEATH IN HOLLYWOOD (Rentertainment)
WHITE, THE YELLOW, AND THE BLACK, THE:	SAMAURAI (Lettuce Entertain You)
WHO?:	ROBO MAN (ACE)
WILD AND BEAUTIFUL ON IBIZA:	WILD AND BEAUTIFUL (Romance)
WILD AND WICKED:	FLESH MERCHANT, THE (Sinister Cinema)
WILD TEAM:	THUNDER SQUAD (Mogul)
WILD YOUTH:	NAKED YOUTH (Rhino)
WINDOW IN LONDON, A:	LADY IN DISTRESS (Video Yesteryear)
WINTERGAME:	SNOWBALLIN' (Private Screenings/Luna)
WITCH, THE (1982):	SUPERSTITION (Lightning)
WITCH'S CURSE, THE:	MACISTE IN HELL (Unicorn)
WIZARD OF MARS, THE:	ALIEN MASSACRE (Regal)
WIZARD OF MARS, THE:	HORRORS OF THE RED PLANET (Genesis)
WOMEN IN CAGES:	WOMEN'S PENITENTIARY 3 (MCM)
WOMEN IN CELLBLOCK 9:	WOMEN BEHIND BARS (GWN)

YELLOW EMANUELLE:	LADY OF THE RISING SUN (Private Screenings/Luna)
YOU BETTER WATCH OUT aka CHRISTMAS EVIL:	TERROR IN TOYLAND (Academy)
YOU BETTER WATCH OUT:	CHRISTMAS EVIL (Saturn)
YOUNG AND NOT SO INNOCENT:	LUCIFER'S ANGELS (Private Screenings/Luna)
YOUNG, THE EVIL, AND THE SAVAGE, THE:	SCHOOLGIRL KILLER (AIR)

Y

ZAAT aka THE BLOOD WATERS OF DR. Z:	ATTACK OF THE SWAMP CREATURE (Thrillervideo)
ZAAT aka THE BLOOD WATERS OF DR. Z:	HYDRA (Lettuce Entertain You)
ZEDER—VOICES FROM BEYOND:	REVENGE OF THE DEAD (Lightning)
ZETA ONE:	ALIEN WOMEN (New Pacific)
ZETA ONE:	LOVE FACTOR, THE (Sinister Cinema)
ZOLTAN, HOUND OF DRACULA:	DRACULA'S DOG (VCI)
ZOMBIE HOLOCAUST:	DR. BUTCHER (Thrillervideo)
ZOMBIE III:	BURIAL GROUND (Vestron)
ZORRO VS. MACISTE:	SAMSON AND THE SLAVE QUEEN (Sinister Cinema)

Z

* Label unavailable.

1 Missing 20m.

2 *BLOOD COUPLE* is commonly misidentified as a retitling of Bill Gunn's little-seen vampire film *GANJA & HESS* (1973); it is actually a radically re-edited version, different in form and intention from the original work. It is the re-edited version that has been circulated under numerous retitlings. For a definitive account of the differences between G&H and BC, see "GANJA & HESS: The Savaging and Salvaging of an American Classic," in *VIDEO WATCHDOG* #3.

3 This Italian film (originally titled *Ivanna*) was distributed in America by New World Pictures, who removed almost 20m to accomodate it to double-billing with *THE VELVET VAMPIRE*. Lightning's retitled tape contains the entire 97m version.

4 Though retitled, this version is actually preferable. It is 7m longer than Cinema Group Video's *SWEET SUGAR*, which reflects New World Pictures shortened version of the film.

5 This version is 20m shorter than other available versions of this title.

6 This film is also shown on TV in edited form as *DEMONS OF THE DEAD*.

7 This is a bootlegged copy of the badly butchered British version. The Gorgon Video version titled *DRACULA'S GREAT LOVE* is almost as bad, containing a heavily-edited TV print. The most complete version is available from Sinister Cinema.

8 This is a toned-down, English-dubbed version of the Spanish film, which is available domestically in its original

Spanish version from Caliente Video, a subsidiary of Million Dollar Video.

9 This retitled version of *GAMERA* contains an English-dubbed version of the original Japanese version of the film, minus the American-made inserts of actor Albert Dekker which appeared in the original domestic release prints.

10 The retitled Japanese import of this Arnold Schwarzenegger film is letterboxed and 10m longer than the domestic version.

11 The box of this retitled Al Adamson film credits the direction to A. Adams!

12 *THE INVADERS* contains an English-dubbed edition of the full-length Italian version of this film; Sinister Cinema's *ERIK THE CONQUEROR* is the shorter, AIP version, which drops an entire character from the cast!

13 This is a more emphatically erotic version of a French production mentioned elsewhere on this list as *EROTIKILL*. Whereas *EROTIKILL* is the story of a nymphomaniacal vampire, the supernatural element is all but eliminated from *THE LOVES OF IRINA*; both versions contain footage not included in the other. There exists a purely hardcore version entitled *Les Avaleuses* ("The Swallowers"), which is available in Germany as *Entfesselte Begierde* ("Unbridled Desires").

14 The Japanese cassette contains an English-dubbed version of the original Italian export edition of this film. Though the film is best known as *BLACK SUNDAY*, the film available under this title is a shorter, rescored edition that does not reflect the director's intentions.

- 15 This is a feature-length condensation of a British miniseries, originally broadcast in four 50-minute installments.
- 16 The actual onscreen title of this Terence Young film is *POPPIES ARE ALSO FLOWERS*.
- 17 *POOR WHITE TRASH* adds sensationalized adult footage to the previously-released *BAYOU*.
- 18 This is a feature-length condensation of a British miniseries, originally broadcast in four, 50-minute installments.
- 19 The film released to American theaters in 1958 as *THE CREEPING UNKNOWN* was in fact a retitling of the acclaimed British film *THE QUATERMASS EXPERIMENT* (retitled *THE QUATERMASS EXPERIMENT* in re-release); therefore, Sinister's tape is not—strictly speaking—a retitling, but has been included for the reader's convenience. Sinister's tape is 82m—4m longer than the US version, which continues to show on television. For a complete description of the changes between the two versions, see "The Quatermass Xportation" in *VIDEO WATCHDOG* #12.
- 20 Only technically is this a retitling. The original title of this British film was *QUATERMASS II*, but it was retitled *ENEMY FROM SPACE* for its American theatrical release. Corinth's tape has been struck from an original British print and is 1m longer than the domestic release.
- 21 *REBEL VIXENS* is 10m longer than the originally-titled version released by the VCR label.
- 22 Another technical retitling. *SATANIC RITES* is this film's original title, which was changed when producer Max J. Rosenberg assumed its distribution rights from Warner Brothers (who shelved it without a release) in 1978.
- The retitled US version was shortened by 4m to achieve a PG rating; the missing R-caliber footage is included in the video release.
- 23 This is the 72m version; go only with the original-titled version, available from Sinister Cinema.
- 24 The box mistakenly identifies this suspense drama as a comedy!
- 25 Over 25m missing.
- 26 The retitled version is missing all of the film's gore and nudity. The American version was released by Gorgon Video, but is still shorter than the more-explicit European release.
- 27 The Gorgon tape contains the entire, unrated version of this Richard Gordon production, which had considerable violence and nudity removed from its domestic release prints.
- 28 Unlike the other Trinity retitlings distributed by Magnum Video, this one does not even feature Terence Hill, who played the Trinity character. In fact, it is the second of two films in the "Flat-foot" series starring Hill's burly co-star, Bud Spencer.
- 29 This film is shown on TV in edited form as *NIGHT FIEND*.
- 30 Despite its washed-out color and poor contrast, this version is perhaps preferable to Wizard Video's *FEAR*. It contains an additional 5m sequence deleted from that edition, in which a dreaming Silvia Dionisio encounters a giant spider and other strange figures. This footage was previously available in English only on subtitled Venezuelan cassettes.
- 31 *ZOMBIE* is the original 92m version of the film released by Force Video as *I EAT YOUR SKIN*, which contains a shorter (82m) theatrical version.



Book INDEX

Book Index

Symbols

13 GHOSTS 114, 234
1900 226
20,000 LEAGUES UNDER THE SEA 22,
24
2001: A SPACE ODYSSEY 4, 5, 6, 36,
231
2010: THE YEAR WE MAKE CONTACT
4, 6
8½ 263
99 WOMEN 78, 89

A

Aames, Willie 188
Abime des Morts-Vivants, L' 96
ABOMINABLE DR. PHIBES, THE 24
ABSENT-MINDED PROFESSOR, THE
24
ABYSS, THE 263, 264
Ackerman, Forrest J. 237
Adams, Julia 115, 197
Adams, Nick 250
Adams, Vicky 97
Adamson, Al 114
Addams, Dawn 243
ADVENTURES OF BARON
MUNCHAUSEN, THE 143
AFRICAN QUEEN, THE 251
AGAIN THE THREE JUST MEN 152
AGAINST ALL ODDS 80, 81, 101
Agar, John 215
Aguirre, Javier 63, 122, 271
ALABAMA'S GHOST 239
Albert, Eddie 250
Alden, Priscilla 65
Aldrich, Robert 7, 159
Alexander, Victor 128
ALFRED HITCHCOCK COLLECTION,
THE 240
ALFRED HITCHCOCK PRESENTS 251
ALIEN 10
ALIENS 263, 265
ALL I NEED IS LOVE 142
Allardice, James 240
Almodovar, Pedro 136
ALPHAVILLE 78, 250
ALTERED STATES 259
Alucarda 64
AMAZING STORIES 245
AMAZING STORIES—BOOK ONE 246
Mission, The 246
Wedding Ring, The 246
AMAZING STORIES—BOOK TWO 246
Family Dog 247
Go to the Head of the Class 246
AMAZING STORIES—BOOK THREE
Life on Death Row 247
AMAZING STORIES—BOOK FOUR
Mirror, Mirror 248
AMAZON WOMEN ON THE MOON 223
AMERICAN WEREWOLF IN LONDON,
AN 237
AMOROUS SISTERS, THE 99
AMPHIBIAN MAN, THE 135
Anderson, Andy 112
Anderson, Erika 187
ANDREI RUBLEV 231
Andrews, Barry 57
Andrews, Suzanne 97
ANDY WARHOL'S BAD 200
ANDY WARHOL'S FRANKENSTEIN 262
ANGEL OF DEATH 97
ANGELS DIE HARD 236
Angst, Richard 142, 146, 148, 149
ANGUISH 70
Annett, Paul 252
Ansara, Michael 251
Anton, Karl 142
Antonioni, Michelangelo 83
APE CREATURE, THE 156, 159
APOCALYPSE NOW 96

Arent, Eddi 145, 147, 149, 150, 152
 Argento, Dario 19, 38–51, 66, 129, 137,
 138, 140, 141, 146, 147, 148, 157,
 158, 160, 161, 171, 172, 183, 189,
 231, 233
 Argento, Fiore 46
 Arkoff, Samuel Z. 54, 122
 Armstrong, Michael 262
 Arno, Alice 157
 Arnold, Jack 70, 237
 Arroita-Jauregui, Marcelo 76
 Arthur, Karen 197
 Artigot, Raul 85
 Ashby, Hal 8
 Asher, Jack 207
 Asner, Edward 251
 Assassino e'costratto ad uccidere ancora,
 L' 171
 ASSAULT ON PRECINCT 13 190
 ASSIGNMENT: TERROR 191
 ASTRO ZOMBIES 16
 ASYLUM EROTICA 105
 Atkins, Tom 171
 ATOM AGE VAMPIRE 184
 ATTACK OF THE 50 FOOT WOMAN
 163, 240
 ATTACK OF THE ROBOTS 77, 97
 Audran, Stéphane 195
 Aured, Carlos 114
 Avaleuses, Les 87
 AVENGER, THE 141, 142
 AVENGERS, THE 106
 AWAKENINGS 235
 AWFUL DR. ORLOFF, THE 73, 76, 91,
 96, 98
 Aykroyd, Dan 236

B

B&W HORROR AND SF TRAILERS 242
 Baal, Karin 161
 BABES IN ARMS 30, 31
 BABY, IT'S YOU 18
 Baccaro, Salvatore 103
 Bachau, Patrick 46
 BACK TO THE FUTURE II 265
 BACK TO THE FUTURE III 265
 BACKDRAFT 265
 BAD TIMING: A SENSUAL OBSESSION
 221
 Baldwin, Peter 185
 Baledón, Rafael 191
 Band, Charles 237
 BARBARIANS, THE 188
 BARBED WIRE DOLLS 89

Bardot, Brigitte 270
 Barker, Clive 67, 127, 195
 Barrymore, John 104
 Basinger, Kim 177
 BAT, THE 118
 BAT WHISPERS, THE 118, 123
 BATMAN 177, 178
 BATTLE OF THE WORLDS 71
 Baum, Henri 77
 Baumgartner, Peter 91
 Bava, Lamberto 196
 Bava, Mario 53, 55, 65, 81, 103, 104,
 122, 128, 135, 137, 140, 144, 151,
 163, 169, 178, 180, 181, 183, 190,
 204, 227, 262, 271
 Baxter, Les 122
 BAY OF BLOOD, A 271
 Bay, Sara 82
 BAYOU 270
 Beardsley, Aubrey 91
 BEAST FROM 20,000 FATHOMS, THE
 252
 BEAST MUST DIE, THE 175, 252
 BEAST OF THE YELLOW NIGHT 153
 BEAST THAT MOLESTED WOMEN, THE
 244
 BEAST WITHIN, THE 115
 Beatles, The 78
 BEAUTIFUL THE BLOODY AND THE
 BARE, THE 244
 BEING THERE 8, 11
 BELL FROM HELL, A 58
 BEN-HUR 264
 Benchley, Robert 129
 Benedek, Laslo 250
 Benussi, Femi 171
 Berber, Ady 143
 Berger, Helmut 195
 Berger, Howard 168
 Berger, Joachim 149
 Berger, William 189
 Bergman, Ingmar 231
 Berkeley, Busby 31
 BERLIN ALEXANDERPLATZ 27
 Berry, Julian 172
 Berryman, Michael 188
 Bertolucci, Bernardo 20, 226
 Besame Monstruo 78
 BEST OF SEX & VIOLENCE, THE 236
 Bestia uccide a sangue freddo, La 105
 Beswicke, Martine 112
 Bête, La 123
 BEYOND THE VALLEY OF THE DOLLS
 256, 257
 Bianchi, Andrea 97
 Bienert, Katja 97

- BIG DOLL HOUSE, THE 78
 Bilbao, Fernando 86
 Binder, Earl 250
 Binder, Otto 250
 Bird, Brad 247
 BIRD WITH THE CRYSTAL PLUMAGE, THE 38, 40, 48, 158, 160, 161
 BIRDS, THE 6, 240
 BIRDY 27
 Bishop, Ed 124
 Bissell, Whit 233
 Bisset, Jacqueline 15
 BLACK ABBOT, THE 149
 BLACK ANGEL 83
 BLACK COBRA 216
 BLACK COBRA 2 216
 BLACK HOLE, THE 23
 BLACK ROOM, THE 114
 BLACK ROSES 197
 BLACK SABBATH 234
 Drop of Water, The 163
 BLACK SCORPION, THE 202
 BLACK SUNDAY 122, 123, 135, 137, 180, 183, 234
 BLACK VAMPIRE 175
 BLACK WEREWOLF 175
 BLACKOUT 213
 Blain, Estella 77
 Blair, Bob 20
 Blanc, Erika 107
 Blanc, Mel 14
 Blaue Hand, Die 151, 152
 Bloch, Robert 254
 BLOOD AND BLACK LACE 128, 137, 141, 151, 153
 BLOOD COUPLE 175
 BLOOD DEMON 150, 243
 BLOOD FEAST 106, 114, 239
 BLOOD FIEND 243
 BLOOD FROM THE MUMMY'S TOMB 37
 BLOOD MOON 69, 94
 BLOOD OF FU MANCHU, THE 80
 BLOOD OF GHASTLY HORROR 114
 BLOOD OF THE BEASTS, THE 127
 BLOOD ON SATAN'S CLAW 57, 61
 BLOOD SIMPLE 18
 BLOOD SPLASH 175
 BLOODLUST 123, 195
 BLOODSUCKING NAZI ZOMBIES 96
 BLOODY MOON 95, 137
 BLOODY PIT OF HORROR, THE 103
 BLOWUP 82, 83
 BLUE HAND 152, 153
 BLUE VELVET 232, 263
 Blut an den Lippen 243
 BODY AND SOUL 33
 Bolger, Ray 33
 Boone, Pat 239
 Boorman, John 35, 93
 Boris, Sal 103
 BORN ON THE FOURTH OF JULY 235
 Borowczyk, Walerian 123, 195
 Borsche, Dieter 143
 Botas Negras, Latigo de Cuero 97
 Bottoms, Timothy 136
 Bouyxou, Jean-Pierre 87
 Bowker, Judi 201
 Bradbury, Ray 253
 Bradsell, Michael 258
 Brahm, John 253
 BRAIN DAMAGE 105, 109, 110, 115, 168
 BRAIN FROM PLANET AROUS, THE 215
 BRAIN OF BLOOD 105, 129
 BRAIN THAT WOULDN'T DIE, THE 215
 BRAIN, THE 105
 Brandenburg, Otto 54
 Brandy 86
 Braun, Pinkas 149
 Brauner, Artur 151
 Braunsberg, Andrew 262
 BRAZIL 220
 Brenn Hexe Brenn 107
 Briant, Shane 213
 Brice, Pierre 172
 BRIDE OF FRANKENSTEIN, THE 17
 BRIDE WORE BLACK, THE 77, 83
 BRIDES OF BLOOD 105
 BRIDES OF DRACULA, THE 207
 BRIDES OF FU MANCHU, THE 80
 BRIDES OF THE BEAST 105
 BRITISH PICTURE, A 259
 BROOD, THE 200, 224
 Brooks, Geraldine 248
 Brooks, Hazel 33
 Brown, Clifford 74, 85, 94
 Brown, Frederic 158
 Brown, James 54
 Browning, Tod 17, 270
 BRUCE LEE FIGHTS BACK FROM THE GRAVE 68
 Bruce, Nigel 141
 Bücklige von Soho, Der 151
 Buffalo Springfield 235
 Buio Omega 28
 Buñuel, Luís 77
 'BURBS, THE 223
 Burgess, Anthony 260
 BURIAL GROUND 94
 BURIED ALIVE 28

BURNING QUESTION, THE 270

Burns, George 201

Burns, Marilyn 65, 129

Burr, Jeff 225

Burroughs, William 223

Burton, Richard 35

Burton, Tim 177, 178, 247, 265, 266

BUS STOP 5

Busselier, Tanya 92

Byrnes, David 167

C

CABINET OF DR. CALIGARI, THE 139

CALENDAR, THE 141

Cameron, James 263

Cammell, Donald 257, 258

Camp, Colleen 175

Campana del Infierno, La 58

Can 243

Canale, Gianna Maria 182, 183

Candy, John 237

Cannibal Ferox 28

CANNIBAL HOLOCAUST 28, 188, 193

CAPTAIN KRONOS—VAMPIRE HUNTER
211

Carlson, Veronica 63, 211

CARNAGE 271

Carpenter, John 18, 190, 227, 253

Carradine, David 236

Carradine, John 236

Carradine, Keith 236

Carrière, Jean-Claude 77

Carroll, Regina 69

Carter, T.K. 18

Cartes sur Table 77

Cary, Tristram 37

Casa del Terror, La 192

CASABLANCA 30, 31, 34

Cassidy, Joanna 201

CASTLE OF FU MANCHU, THE 80, 82

CASTLE OF THE CREEPING FLESH
112

CASTLE OF THE LIVING DEAD 128

Castle, William 62, 63, 66

CAT AND THE CANARY, THE 153

CAT IN THE CRADLE 175

CAT O' NINE TAILS, THE 38, 41, 48,
160, 161

CAT PEOPLE, THE 219

CATAclysm 68

CBS MORNING NEWS 25

CEMETARY TRAMPS 271

Chaleur a et Jouissance 157

CHAMBER OF HORRORS 139, 146

Chandler, Joan 240

Chaney, Lon 192

Chaplin, Charlie 91

Chaplin, Josephine 91

Charleson, Ian 50

CHARM OF EVIL, THE:

The Life and Films of Terence Fisher
213

Checchi, Andrea 122

Chevalier, Peter 98

Chevalier, Pierre 98

CHIMES AT MIDNIGHT 74

Chin, Tsai 82

CHINATOWN 248

Christian, Charlie 89

Christie, Julie 220

Christina Princesse de l'Erotisme 85

Cimber, Matt 253

Cinque giornate, Le 172

CIRCLE OF IRON 101

CIRCUS OF FEAR 152

CIRCUS OF HORRORS 195

CITY OF THE DEAD 191

CITY OF THE LIVING DEAD, THE 63

Clark, Marlene 175

Clarke, Arthur C. 4

Clarke, Harry 91

CLASH OF THE TITANS 201

CLASS REUNION, THE 192

CLASSIC HORROR TRAILERS 239, 240

CLASSIC SCI-FI TRAILERS 239, 240

CLASSIC SERIAL TRAILERS 239

Clayderman, Richard 37

Clift, Faith 67, 68

Clive, Colin 17

Cliver, Al 93, 94

CLOCKWORK ORANGE, A 256, 260,
261

Close, Glenn 37

Clouzot, Henri-Georges 92

CLUE OF THE NEW PIN, THE 160

Clyde, Gordon 53

Cochran, Eddie 202

Coffey, Scott 246

Cohen, Larry 200

Cohn, Lawrence 105

COLD-BLOODED BEAST 105

Coleman, Jack 198

COLLEGE GIRL MURDERS, THE 153

Collier, Constance 112

Collier, John 251, 252

Collins, Alan 128

COME RIDE THE WILD PINK HORSE
244

COMING SOON! 237

Comtesse Noire, La 87

CONFORMIST, THE 20
 Conformista, Il 20
 Connolly, Jennifer 46
 CONQUEROR WORM, THE 52, 53, 54,
 55, 56, 122
 Constantine, Eddie 77, 78
 CONTEMPT 15, 17
 Converse, Frank 252
 COOK, THE THIEF, HIS WIFE & HER
 LOVER, THE 231
 Cooper, Merian C. 174
 Coppola, Francis 4, 96
 Corman, Roger 56, 104, 110, 111, 115,
 153, 172, 216, 224
 Cornfeld, Stuart 20
 Cortese, Valentina 15
 Costner, Kevin 246
 COTTON CLUB, THE 4
 COUNT DRACULA 73, 84, 85, 86, 195
 COUNT DRACULA AND HIS VAMPIRE
 BRIDE 121
 COUNT DRACULA'S GREAT LOVE 271
 Countess aux Seins Nus, La 87
 Court, Hazel 207
 Cox, Elizabeth 166
 Cozzi, Luigi 171
 Crabtree, Arthur 140
 Craig, James 61, 105
 Craven, Wes 9, 169, 262
 CRAVING, THE 69
 CRAZY FAT ETHEL II 65
 CREATURE FROM THE BLACK LA-
 GOON 70, 115, 197
 CREATURE FROM THE HAUNTED SEA
 104
 CREATURE WALKS AMONG US, THE
 236
 CREATURE WITH THE BLUE HAND,
 THE 151, 152
 CREATURES THE WORLD FORGOT
 106
 CREEPERS 38, 46, 147, 189
 CREEPING FLESH, THE 112
 Creley, Jack 219
 CRIME AND PASSION 54
 CRIMINALLY INSANE 65
 Crimines de Usher, Los 96
 CRIMSON CULT, THE 53, 54, 55
 Cronenberg, David 20, 88, 123, 128,
 186, 200, 223, 224, 226, 248
 Crosby, Floyd 216
 Cruise, Tom 221, 235
 Culp, Robert 250, 251
 Cundey, Dean 253
 Cunha, Richard 214
 Curry, Tim 221

CURSE OF FRANKENSTEIN, THE 206
 CURSE OF THE CAT PEOPLE, THE
 229, 248
 CURSE OF THE CRIMSON ALTAR, THE
 55, 56, 234
 CURSE OF THE DEMON 104, 114
 CURSE OF THE DEVIL, THE 191
 CURSE OF THE HIDDEN VAULT, THE
 149
 CURSE OF THE WEREWOLF 209
 CURSE OF THE YELLOW SNAKE, THE
 141, 149
 Curtis, Dan 185
 Curtis, Jamie Lee 237
 Cushing, Peter 63, 119, 204, 206, 213
 CUT AND RUN 188

D

Da Silva, Howard 250
 Dafoe, Willem 221
 Dagover, Lil 142
 Dallamano, Massimo 160, 161
 D'Amato, Joe 28, 161, 172, 216
 DAMNED, THE 257
 Dance, Charles 252
 DANCE OF THE DWARFS 13
 DANCES WITH WOLVES 226
 DANGER: DIABOLIK 178
 DANGEROUS OBSESSION 189, 190,
 192, 193
 Daniels, Harold 270
 Daniels, Jonathan 181
 Danning, Sybil 114, 175
 Dante, Joe 66, 72, 111, 223, 224, 232,
 234
 Dantes, Claude 128
 Danton, Ray 252
 DARIO ARGENTO'S WORLD OF
 HORROR 40, 48, 158
 DARK EYES OF LONDON, THE 143,
 156
 DARK HABITS 137
 DARK MISSION 84
 Darnborough, Anthony 213
 Darren, James 82
 DAUGHTER OF DARKNESS 197, 198
 DAUGHTERS OF DARKNESS 88, 243
 Davison, Jon 223
 DAWN OF THE DEAD 44, 85
 Dawson, A.J. 216
 Dawson, Anthony 209
 DAY FOR NIGHT 15, 17
 De Masi, Francesco 128
 De Ossorio, Amando 58, 94, 98, 114,

- 135
 De Palma, Brian 66
 De Rita, Joe 219
 DE SADE 256
 De Sade, Marquis 79, 95
 DEAD EYES OF LONDON, THE 143, 145, 156
 DEAD ONE, THE 239
 DEAD PIT, THE 196, 197
 DEAD RINGERS 123, 223
 DEAD ZONE, THE 223
 DEADLOCK 243
 DEADLY SANCTUARY 79
 DEATH NURSE 65
 DEATH PACKS A SUITCASE 145, 159
 DEATH RACE 2000 224
 DEATH SMILES ON A MURDERER 172
 DEATH WATCH 137
 DEATH'S ECSTASY 123
 DEEP RED 38, 41, 157, 171
 DEFILERS, THE 244
 Dekker, Fred 171
 Demme, Jonathan 223
 DEMON LOVER, THE 129
 DEMONIAC 93
 DEMONS 38, 47
 DEMONS 2: THE NIGHTMARE CONTINUES 196
 Demons, Les 85
 DEMONS, THE 85
 Dennehy, Brian 228
 Denninger, Sybelle 114
 Dennis, Geoffrey 202
 Deodato, Ruggero 28, 188, 193
 Dern, Bruce 251
 DESILU PLAYHOUSE
 Time Element, The 219
 DESTINATION MOONBASE ALPHA 35
 DEVIL AND DANIEL WEBSTER, THE 32
 DEVIL CAME FROM AKASAWA, THE 159, 160
 DEVIL RIDES OUT, THE 204
 DEVIL TIMES FIVE 12
 DEVILFISH 189
 DEVIL'S BRIDE, THE 204
 DEVIL'S COMMANDMENT, THE 60, 61, 157, 180, 181, 183, 270
 DEVIL'S DAFFODIL, THE 152, 239
 DEVIL'S POSSESSED, THE 69
 DEVILS, THE 258, 259, 260
 DeVito, Danny 246
 DIABOLICAL DR. Z, THE 76, 77
 DIABOLIQUE 92
 Diaboliques, Les 92
 DIAL HELP 188
 Diamond, Neil 18
 DIARY OF A CHAMBERMAID 77
 DICK TRACY 265
 Dietrich, Erwin C. 99
 Diffring, Anton 74, 107, 195, 196, 207
 Dionisio, Silvia 61
 DIRTY DOZEN, THE 10
 DIRTY HARRY 256, 260
 Disney, Walt 24
 Dixon, Ken 239
 Dixon, Wheeler Winston 213
 DJANGO, KILL! 115
 DOCTOR X 129, 217
 DOLLS 198
 Domino, Fats 23
 DON QUIXOTE 100
 Donna ridente, La 243
 DON'T LOOK NOW 220
 Doo Yong Lee 68
 DOOR WITH 7 LOCKS, THE 146, 147
 DOOR WITH SEVEN LOCKS, THE 154
 DOORS: DANCE ON FIRE, THE 18, 19, 20
 DOORS: THE SOFT PARADE, THE 20
 Doppelganger, Der 139
 Doppia faccia, A 60
 Dor, Karin 150, 151
 DORIAN GRAY 161, 195
 Dotrice, Michele 57
 DOUBLE FACE 60, 157, 158
 DOUBLE GARDEN, THE 105
 Doyle, Arthur Conan 207
 DR. CYCLOPS 131
 DR. FRANKENSTEIN'S CASTLE OF FREAKS 103
 DR. GOLDFOOT AND THE GIRL BOMBS 81
 DR. JEKYLL AND MISS OSBOURNE 123
 DR. JEKYLL AND MR. HYDE 104, 119, 123, 226
 Dr. Jekyll et les Femmes 123
 DR. MABUSE —THE GAMBLER 139
 Dr. Mabuse, der Spieler 139
 DR. MASHER 244
 DR. ORLOFF'S MONSTER 76, 78, 98
 DR. PHIBES RISES AGAIN 21, 24, 54
 DR. TARR'S TORTURE DUNGEON) 64
 DR. TERROR'S GALLERY OF HORRORS 185
 DR. TERROR'S HOUSE OF HORRORS 185
 Drache, Heinz 142, 146, 147, 152
 DRACULA 17, 105, 242, 271
 DRACULA AND SON 104, 114
 Dracula contra Frankenstein 86
 Dracula, Pere et Fils 104

Dracula, Prisonnier de Frankenstein 86
 DRACULA VS. FRANKENSTEIN 191
 DRACULA—PRINCE OF DARKNESS
 210, 213
 DRACULA'S GREAT LOVE 63, 64, 122,
 123, 271
 DRACULA'S VIRGIN LOVERS 63, 64,
 122
 DRAGONSLAYER 24
 DRILLER KILLER, THE 239
 DRIVE-IN MADNESS! THE VIDEO 69,
 239
 DRIVE-IN MASSACRE 237
 DUCK, YOU SUCKER 13
 Duncan, Trevor 183
 Dupuis, Stéphan 223
 Duvall, Robert 248, 251

E

EARTH DIES SCREAMING, THE 210
 Eastwood, Clint 195
 Eaton, Shirley 81
 Ebert, Roger 28
 Ecologia del delitto, L' 271
 EDGAR WALLACE: THE BIOGRAPHY OF
 A PHENOMENON 138
 EDGE OF SANITY 198
 Edmonds, Don 91, 99
 EDWARD SCISSORHANDS 10, 265, 266
 Edwards, Don 216
 Ege, Julie 106
 Eggar, Samantha 224, 251
 EGYPTIAN, THE 5
 Ekberg, Anita 171
 EL CID 19, 20, 172
 Eliot, T.S. 194
 Ellison, Harlan 251
 Elsa Fraulein S.S. 99
 Elvira 28, 58, 214, 215, 237
 Ema, E.W. 139
 EMANUELLE 36, 37
 EMANUELLE EXPOSED 98
 EMANUELLE ON TABOO ISLAND 37
 EMERALD FOREST, THE 93
 EMERALD JUNGLE, THE 27
 Emerson, Keith 48, 172
 EMPIRE STRIKES BACK, THE 9, 10
 ENCYCLOPEDIA OF HORROR MOVIES,
 THE 73, 89, 158
 ENEMY FROM SPACE 133
 Englund, Robert 187
 EQUUS 27
 ERASERHEAD 187
 ERIK THE CONQUEROR 65, 190

EROTIC EVA 216
 EROTIKILL 87, 89, 98, 123
 Erotismo 97
 Esper, Dwain 270
 Eugenie, Historia de una Perversion 97
 EUREKA 226
 Eva Nera 216
 Evans, Clifford 209
 Evelyn, Judith 62
 EVIL EYE 141, 145
 EVIL SPAWN, THE 102
 Ewell, Tom 24
 EXECUTIONER'S SONG, THE 17, 18
 EXORCISM 69
 Exorcisme et Messes Noir 93
 EXORCIST II: THE HERETIC 35, 37
 EXORCIST, THE 259
 EXPLOITATION CLASSICS 239, 240
 EXPLORERS 223
 EYES OF DR. ORLOFF, THE 189
 EYES WITHOUT A FACE, THE 126, 127
 Eyssen, John Van 205

F

FACE BEHIND THE MASK, THE 132
 FACE IN THE NIGHT, THE 157
 FACE OF FU MANCHU, THE 80, 151
 FACE OF THE SCREAMING WEREWOLF,
 THE 191
 FACELESS 73, 74, 100, 195, 196, 202,
 207
 FACES OF DEATH 25, 28
 FACES OF DEATH II 25
 FACING ALL DEATH, VOLUMES 1-8
 129
 FAIRY TALES 236
 Falk, Eric 99
 FALSTAFF 74
 FAMILY PLOT 241
 FANNY HILL MEETS DR. EROTICO 244
 Fassbinder, Rainer Werner 27
 FAST TIMES AT RIDGEMONT HIGH 18
 FATHER OF THE BRIDE, THE 24
 FEAR 60, 61, 137, 180
 FEARLESS VAMPIRE KILLERS, THE
 185
 Fein, David C. 265, 266
 Feist, Felix 250
 Fellini, Federico 263
 Fellner, Ursula 94
 FELLOWSHIP OF THE FROG, THE 140
 Fender, Freddy 18
 Fenech, Edwige 172
 Ferrante, Tim 69

Ferris, Paul 53, 56
 Ferroni, Giorgio 172
 FETCHING FAVORS 99
 FILMGORE 237, 239
 FINAL PROGRAMME, THE 200
 FIRST MEN "IN" THE MOON, THE 133
 FIRST SPACESHIP ON VENUS 219
 Fisher, Terence 63, 203-213, 237, 239, 271
 FISTFUL OF DOLLARS, A 160
 FISTFUL OF DYNAMITE, A 13
 FIVE DAYS OF MILAN, THE 38, 39
 FIVE MILLION YEARS TO EARTH 135
 Fleischer, Max 108
 Fleming, Victor 24
 FLESH AND THE FIENDS, THE 190
 Fluch der Gelben Schlange, Der 149
 FLY, THE 20, 23, 24, 66, 128, 223
 Flynn, Errol 7
 FOG, THE 227
 FOR A FEW DOLLARS MORE 160
 FORBIDDEN PLANET 229
 FORCED ENTRY 13
 Forte, Fabian 65, 129
 FORTRESS 232
 Foster, John 85
 Foster, Robert 95, 97
 FOUR FLIES ON GREY VELVET 38, 39, 48
 FOUR JUST MEN, THE 141
 FOUR-SIDED TRIANGLE, THE 205, 210
 FOURTH MAN, THE 65
 Fox, James 258
 Francis, Freddie 112
 Francisci, Pietro 4
 Franco & Ciccio 172
 Franco, Jess 69, 73-100, 101, 112, 114, 126, 127, 137, 146, 157, 159, 160, 161, 176, 190, 194, 195, 205, 239, 243, 252
 Franco, Riccardo 76
 Franju, Georges 27, 126, 127, 205
 Frank, A.M. 96
 Frank, John 76
 FRANKENSTEIN 17, 105, 226, 229, 242
 FRANKENSTEIN AND THE MONSTER FROM HELL 203, 211, 237
 FRANKENSTEIN CONQUERS THE WORLD 240
 FRANKENSTEIN CREATED WOMAN 204, 205
 FRANKENSTEIN MEETS THE WOLFMAN 236
 FRANKENSTEIN MUST BE DESTROYED 63, 205, 211
 FRANKENSTEIN'S DAUGHTER 214

Frauengefangnis 89
 FRAULEIN DEVIL 99
 FREAKS 270
 Freda, Riccardo 60, 61, 88, 128, 137, 157, 180, 183, 185, 216
 FRENCH CONNECTION, THE 256
 FRENZY 241
 Fric, Mac 139
 FRIDAY THE 13TH 28, 95, 168
 Friedkin, William 256
 Friedman, David F. 114, 244
 Friedman, Sonya 126, 127
 FRIGHTENED WOMAN, THE 243
 Fripp, Robert 37
 FROM BEYOND 169, 198
 Frosch mit der Maske, Der 140
 Frustra e il corpo, La 65
 Frye, Dwight 17
 Fu Manchu y el Beso de la Muerte 101
 Fuchsberger, Joachim 142, 143, 149, 151, 154, 155, 161, 243
 Fuest, Robert 21, 22, 200
 FUGITIVE GIRLS 192
 Fulci, Lucio 60, 93, 157, 166, 171, 189, 190, 234
 Fuller, Samuel 223, 226
 Furia del Hombre Lobo, La 60
 Furia en el Tropico 126
 FURY OF THE WOLFMAN 60

G

Galassi, Angiolo 182
 Galbo, Christina 160
 GALLERY OF HORRORS 185
 Gambier, Karine 92, 99, 100
 Garas, Deszu 198
 GARDEN OF EVIL 5
 Garfield, John 33
 Garfunkel, Art 221
 Garland, Judy 30, 33
 Garris, Mick 237, 247, 248
 Gartner, James 99
 Gastaldi, Ernesto 172
 GATES OF HELL, THE 63, 166, 234
 Gefangenfrauen 99
 Geheimnis der Grunen Stecknadel, Das 160
 Geheimnis der Schwarzen Handschuhe, Das 158
 Geheimnis der Schwarzen Koffer, Das 145
 Gemidos de placer 95
 Gemser, Laura 37, 216
 Gentilomo, Giacomo 70

Gerber, Ludwig 216
 Gesicht im Dunkeln, Das 157
 GHIDRAH, THE THREE-HEADED
 MONSTER 71
 GHOST AND MR. CHICKEN, THE 209
 GHOST, THE 60, 128, 129, 180, 185
 GHOSTBUSTERS 232
 GIANT BEHEMOTH, THE 252
 GIANT OF METROPOLIS, THE 172
 Gibson, Mel 235
 Gigante di Metropolis, Il 172
 GIGANTIS THE FIRE MONSTER 174
 Gilliam, Terry 220
 Gilling, John 190
 Gilmore, Gary 18
 Giornate intime di una giovane donna,
 La 172
 Giovannini, Giorgio 183
 GIRL CAN'T HELP IT, THE 23, 24, 66
 Glas, Uschi 154, 161
 Glasnier, Louis 270
 Glazer, Eugene 163
 Gless, Sharon 252
 Goblin 48
 GOD TOLD ME TO 200
 Godard, Jean-Luc 15, 78
 GODFATHER—THE COMPLETE EPIC,
 THE 20
 GODZILLA RAIDS AGAIN 174
 Goebbels, Joseph 139
 GOING IN STYLE 201
 GOLDEN CHILD, THE 188
 GOLDEN JUBILEE 24 KARAT COLLEC-
 TION, THE 14
 GOLDEN VOYAGE OF SINBAD, THE
 133
 GOLDFINGER 81
 Goldsmith, Jerry 221
 Gordon, Don 115
 Gordon, Stuart 169, 198
 GORGO 174, 175, 252
 GORGON, THE 114, 210
 GORILLA GANG, THE 156
 Gorilla von Soho, Der 156
 Gorini, Ariana 153
 Götterdämmerung 257
 Gottlieb, Franz Josef 147, 148, 149
 Gran Amor del Conde Dracula, El 63
 Grant, Arthur 209
 Grant, Cary 116
 Gray, Spalding 128
 GREEN ACRES 168
 GREEN ARCHER, THE 139
 GREEN CARD 235
 Green, Joseph 215
 Greenaway, Peter 122, 231

Greens, Gregory 135
 GREMLINS 223
 GREMLINS 2: THE NEW BATCH 223,
 232
 GRETA, THE MAD BUTCHER 92
 Gritos en la Noche 73
 Gross, Jerry 236
 Grothum, Brigitte 142
 Gruft mit dem Rtselschloss, Die 149
 Guida, Wandisa 182
 GUNS OF NAVARONE, THE 7, 10

H

Haas, Charles 250
 HAIRY ARM, THE 142
 Hall, Conrad 251
 Hall, Ken 102
 HALLOWEEN 95, 163, 227, 237
 Halsey, Brett 60, 189, 193
 HAMLET 235
 Hamlin, Harry 201
 HAMMER: THE STUDIO THAT DRIPPED
 BLOOD! 211
 Hampton, Robert 157
 HAND OF POWER, THE 155
 HAND THAT ROCKS THE CRADLE, THE
 24
 HANDS OF STEEL 272
 HANGOVER SQUARE 253
 Hannah, Daryl 201
 Hansen, Joachim 145
 HARDWARE 236
 Hardy, Phil 73, 89, 158, 203, 210
 Hardy, Sophie 78
 Harper, Jessica 179
 Harrington, Curtis 215
 Harris, Brad 103
 Harris, Jack H. 243
 Harryhausen, Ray 103, 133, 135, 137,
 174, 201
 Hart, Susan 217
 Haskin, Byron 118
 Hassel, Danny 186
 HATCHET FOR THE HONEYMOON 243
 HAUNTED PALACE, THE 234
 Hawks, Howard 16
 Hayer, Sidney 271
 Hays, Will 119
 Held, Siegfried 149
 HELLBOUND: HELLRAISER II 127
 HELLHOLE WOMEN 94
 HELLRAISER 67, 127, 195
 HELLTRAIN 99
 HELTER SKELTER 23

Hemmings, David 42, 82
 Henenlotter, Frank 105, 109, 110, 132, 168
 Henreid, Paul 205
 Herbst, Rick 110
 HERCULES 2, 6, 32
 HERCULES AGAINST THE MOON MEN 70
 HERCULES AND THE PRINCESS OF TROY 191
 HERITAGE OF HORROR, A:
 The British Gothic Cinema 213
 Herrmann, Bernard 253
 Hess, David 188
 Hessler, Gordon 55, 251
 Hewitt, David 185
 Hexen Geschandet und zu Tode Gequaelt 107
 HEY FOLKS! IT'S INTERMISSION TIME 244
 HIDDEN FORTRESS, THE 232
 HIDDEN, THE 65
 Hill, Arthur 251
 Hill, Claudio 58
 Hill, Marianna 250
 Hilton, George 171
 Hinzman, Bill 69
 HIS MONKEY WIFE 251
 Hitchcock, Alfred 6, 38, 66, 112, 116, 204, 211, 230, 240
 Hoffman, Dustin 260
 Hogan, Dick 112, 240
 Hollmann, Frank 74
 HOLLYWOOD BOULEVARD 111
 Holzman, Allan 200
 Honda, Inoshiro 174
 HONEY, I SHRUNK THE KIDS 225
 HONOR GUARD 12
 Honthauer, Ronald 181, 182
 Hooper, Tobe 16, 227
 Hoosman, Al 142
 Hopkins, Stephen 186
 Hopper, Dennis 115, 190, 232
 HORRIBLE DR. HICHCOCK, THE 60, 88, 128, 157, 172, 180
 HORRIBLE HONEYS 240
 HORRIBLE HORROR 239
 HORROR CASTLE 65, 190
 HORROR CHAMBER OF DR. FAUSTUS, THE 126
 HORROR HOTEL 104, 191
 HORROR OF DRACULA, THE 205, 206, 210, 271
 HORROR OF IT ALL, THE 239
 HORROR OF THE ZOMBIES 107, 114
 HORROR PLANET 200

HORRORS OF SPIDER ISLAND 239, 243
 HORRORS OF THE BLACK MUSEUM 140
 HOUND OF THE BASKERVILLES, THE 207
 HOUSE OF EXORCISM, THE 104, 195
 HOUSE OF PSYCHOTIC WOMEN, THE 114
 HOUSE OF THE LONG SHADOWS, THE 196
 HOUSE ON THE EDGE OF THE PARK, THE 188
 Hoven, Adrian 112, 114, 262
 HOW I MADE A HUNDRED MOVIES IN HOLLYWOOD AND NEVER LOST A DIME 216
 HOW TO START THE DAY 129
 Howard, Ron 265
 Howard, Shemp 219
 Howard, William K. 141
 Hugg, Mike 83
 Hughes, Howard 14
 HUMAN BEASTS, THE 69
 HUMAN MONSTER, THE 139, 143
 HUMANOIDS OF THE DEEP 111
 HUMPTY DUMPTY 135
 HUNCHBACK OF SOHO, THE 151
 HUNCHBACK OF THE MORGUE, THE 27, 69
 HUNGRY WIVES 243
 HUNTER, THE 20
 Huston, John 34
 Hutton, Timothy 201
 Huyck, Willard 162
 HYENA OF LONDON, THE 128

I

I SPIT ON YOUR GRAVE 160, 236
 I WAS A TEENAGE WEREWOLF 236
 ICON 172, 174
 levins, Edgar 109, 110
 ILSA THE WICKED WARDEN 91, 127, 128, 132
 ILSA—ABSOLUTE POWER 91, 92, 128
 ILSA—HAREM KEEPER OF THE OIL SHEIKS 127, 128, 132
 ILSA—SHE WOLF OF THE SS 127, 132
 ILSA—THE TIGRESS OF SIBERIA 37, 128, 132, 224
 Im Banne des Unheimlichen 155
 Im Schloss der Blüten Begierde 112
 INCREDIBLE SHRINKING MAN, THE 237

INCREDIBLE STRANGER, THE 129
 INDIAN TOMB, THE 222
 INFERNO 19, 38, 44, 66
 Infierno al diretto 188
 INN OF THE FRIGHTENED PEOPLE
 271
 INN ON THE RIVER, THE 154
 INNERSPACE 66, 72, 232
 INQUISITION 69
 Insatisfaites Poupées Érotiques du Dr.
 Hichcock, L 105
 INSEMINOID 200
 INTRUDER 162-168
 INVADERS FROM MARS 118
 INVADERS, THE 65, 66, 190
 INVASION OF THE BODY SNATCHERS,
 THE (1955) 106, 233
 Invasori, Gli 65
 INVISIBLE DEAD, THE 98
 IRRECONCILABLE DIFFERENCES 37
 Irwin, Mark 234
 ISLAND OF TERROR 213
 ISLAND OF THE BURNING DOOMED
 204
 ISLAND WOMEN 99
 Isola degli uomini pesche, L' 172
 IT CAME FROM BENEATH THE SEA
 103, 114
 IT CAME FROM HOLLYWOOD 236, 237
 IT CAME FROM OUTER SPACE 70
 IT'S HOT IN PARADISE 243

J

JACK THE RIPPER 91, 94
 Jacobs, Werner 152
 JAGGED EDGE 37
 Jagger, Mick 258
 Jaglom, Henry 74
 JASON AND THE ARGONAUTS 133
 Jeffreys, Judge 83
 Jena de Londra, La 128
 Jennings, Waylon 18
 JOAN OF ARC 23, 24
 Johnson, Don 251
 Johnson, J.P. 74, 88
 Johnson, Jed 200
 Johnson, Lamont 253
 Johnson, Tor 143
 Jorobado de la Morgue, El 27
 JOURNEY TO THE CENTER OF THE
 EARTH 5, 6
 JOURNEY TO THE LOST CITY 222
 JULES AND JIM 205
 JUNGLE HEAT 13

JUNGLE HOLOCAUST 26, 27, 28, 188
 JUNGLE THRILLS TRAILERS 239
 Juran, Nathan 215
 JUSTINE, OR THE MISFORTUNES OF
 VIRTUE 79
 JUVENILE SCHLOCK CLASSICS 239

K

Kabinett des Dr. Caligari, Das 139
 Kalinke, Ernst W. 151
 Karloff, Boris 17, 60, 83, 104, 105, 132
 Karr, Mabel 77
 Katz, Ephraim 139
 Kaufman, Charles 187
 Keaton, Camille 160
 Kelly, Grace 116
 Kemp, Valli 22
 Kendall, Suzy 171
 Kendall, Tony 128
 Kier, Udo 123
 Kikoine, Gerard 198
 KILL, BABY, KILL! 183
 KILLER DOG 132
 KILLER KLOWNS FROM OUTER SPACE
 123
 KILLING KIND, THE 215
 KING AND I, THE 5, 23
 King Crimson 36, 37
 KING KONG 131, 138, 174, 229
 KING KONG VS. GODZILLA 70
 KING OF THE KHYBER RIFLES 5
 King, Stephen 254
 Kingu Kongu tai Gojira 70
 Kinski, Klaus 60, 79, 83, 84, 91, 141,
 142, 147, 149, 152, 157, 158
 Kinsolving, Lee 248
 KISS 93
 KISS AND KILL 80, 101
 KISS ME DEADLY 159
 KISS ME MONSTER 78, 112, 243
 KISS OF DEATH 101
 KISS OF THE VAMPIRE 213
 Klemensen, Richard 204
 Klick, Roland 243
 Klimovsky, Leon 136
 Klingler, Werner 145, 146
 Kneale, Nigel 133
 KNIVES OF THE AVENGER 65
 Kodar, Oja 100
 Korner, Diana 153
 Koscina, Sylva 79
 Kubrick, Stanley 4, 36, 226, 231, 256,
 260, 261
 Kuhne, David 74, 76, 85, 87

Kümel, Harry 88, 243
 Kurosawa, Akira 164, 232
 Kurtzman, Robert 168
 Kuveiller, Luigi 157

L

Lac des Mortes-Vivants, Le 98
 LADY AND THE TRAMP 24
 LADY FRANKENSTEIN 82
 LADY PORNO 89
 Lahaie, Brigitte 195
 Landau, Martin 251
 Landis, John 237
 Landres, Paul 242, 270
 Lane, Margaret 138
 Lang, Fritz 135, 139, 141, 142, 146, 150, 222
 Lange, Jessica 193
 Lario, Veronica 46
 Lascive 89
 Laskos, Andrew 198
 Lasoeur, Marius 96
 Lassander, Dagmar 243
 LAST DAYS OF MAN ON EARTH, THE 200
 LAST ENTRY, THE 13
 LAST HOUSE ON THE LEFT PART 2 271
 LAST HOUSE ON THE LEFT, THE 9, 10, 11, 37, 169, 188, 262
 LAST MOVIE, THE 115, 190
 LAST PAGE, THE 213
 LAST SURVIVOR, THE 26, 188
 LAST TEMPTATION OF CHRIST, THE 190
 LAST YEAR AT MARIENBAD 250
 LAUGHING, LEERING, LAMPOONING LURES OF DAVID F. FRIEDMAN, THE 244
 Lavia, Gabriele 42
 LAW OF DESIRE 137
 Lazer, J.A. 98
 LEAGUES 24
 LEATHERFACE: TEXAS CHAINSAW MASSACRE III 225
 Lee, Bruce 68, 101
 Lee, Christopher 83, 84, 85, 101, 104, 106, 119, 152, 207, 209, 213, 239
 Lee, Margaret 83, 157
 LEGEND 198, 221
 Legend, Johnny 239
 Leipnitz, Harald 152, 154
 Lemac, Karel 139
 Lemoine, Michel 78
 Lenburg, Maurer and Lenburg 219
 Leni, Paul 153
 Lenzi, Umberto 28, 68, 171
 Leo, Malcolm 236
 Leonard, Brett 196
 Leone, Sergio 13, 160, 226, 231
 Leroy, Phillippe 243
 Levine, Joseph E. 6
 Lewis, Al 182
 Lewis, Charlotte 188
 Lewis, Herschell Gordon 106, 176, 239, 244
 Lewton, Val 219
 Libido 172
 LIFEBOAT 66
 LIFEFORCE 16, 227
 LILLIOM 135
 Ling, Van 264, 266
 LITTLE MISS MUFFET 135
 LITTLE NIGHT MUSIC, A 200
 Little Richard 23
 Liz et Helen 157
 Lloyd, Christopher 246
 Lloyd, Norman 251
 Löb, Karl 145, 146, 147, 151, 155, 157
 Locke, Sondra 252
 LONG, SWIFT SWORD OF SIEGFRIED, THE 114
 Longo, Malisa 99
 Lords, Traci 111
 Loret, Suzanne 184
 Losey, Joseph 62, 178
 LOST WORLD, THE 5
 Lourie, Eugene 174, 252
 LOVE CAMP 7 244
 LOVES OF IRINA, THE 87, 88, 123
 Lucas, George 9
 LUCKY THE INSCRUTABLE 252
 Lugosi, Boris 103
 Luna, Bigas 70
 Lungo il corto il gatto, Il 171
 LUST OF THE VAMPIRE 181, 271
 Lynch, David 187, 221, 232

M

MACBETH 247, 261, 262
 Maciste all' Inferno 60
 Maciste contro gli uomini della luna 71
 MACISTE IN HELL 60
 Macklin, Steve 45
 Macumba Sexual 97
 MAD DOCTOR OF BLOOD ISLAND 60, 105
 MAD MAGICIAN, THE 253

- MAD MONSTER, THE 202
MAD RON'S PREVIEWS FROM HELL 239
MADE IN HEAVEN 201
MADHOUSE 53, 54
Madia, Stefano 189, 193
Magee, Patrick 123
MAGNIFICENT ADVENTURER, THE 60
Magnifico avventuriero, Il 60
Mahon, Barry 239
MAIDENQUEST 114
Maitresses du Dr. Jekyll, Les 76
Majano, Anton Giulio 184
MAJORETTES, THE 68, 69
MAKE THEM DIE SLOWLY 28
MAKE THEM DIE SLOWLY) 68
Malleson, Miles 204
Mamoulia, Rouben 119, 226
MAN BAIT 213
MAN BEHIND THE SUN 28
MAN HUNTER 94, 98
MAN THEY COULD NOT HANG, THE 104, 114
MAN WHO COULD CHEAT DEATH, THE 207
MAN WHO FELL TO EARTH, THE 107, 108
Mancini, Carla 40
Mancini, Gino 128
MANDINGO MANHUNTER 94
Mangiati Vivi 27
Mangrove, Herr 153
MANHUNTER 94
MANIA 190
Manilow, Barry 194
Mann, Anthony 19, 172, 226
Mann, J. 202
Mann, Manfred 83
Mann, Michael 94
Mansfield, Jayne 23, 270
Mansión de la Niebla, La 58
Mansion de los Mortes-Vivientes, La 98
MANTRAP 213
Manzarek, Ray 18
March, Fredric 119, 226
Margheriti, Antonio 65, 71, 190, 216
Mariaux, A.L. 190
MARK OF THE DEVIL 107, 262
MARK OF THE DEVIL, PART 2 107, 112
Marshak, Philip 67
Marsillach, Bianca 189, 193
Marsillach, Cristina 50, 189
Marti, Billy 165
Martin, Robert 115
Martinez, Ed 197
Martino, Sergio 172
Marx Brothers 16
MARY POPPINS 24
Maschera del demonio, La 122
MASK OF THE DEMON, THE 122
MASK, THE 214
Mason, Frank 128
Massachessi, Aristide 161
Massi, Stelvio 216
Massie, Paul 209
MASTER OF HORROR 243
Masterson, Mary Stuart 246
MATADOR 136, 137
Matessino, Michael 265
Matheson, Richard 256
Mathot, Olivier 96
Mauri, Glauco 42, 157
Mayans, Antonio 95, 97
Mayne, Ferdinand 185
McCallum, David 251
McCambridge, Mercedes 78, 79
McDowell, Michael 254
McGowran, Tom 67
McNamara, William 50
McQueen, Steve 20
MEAN STREETS 18
Medak, Peter 200
Medin, Harriet White 185
Mehra, Lal Chand 219
Melchior, Ib 250
Mell, Marisa 161
Mepris, Le 15
Meredith, Burgess 253
Meril, Macha 42
Merino, Manuel 80, 84
MESSIAH OF EVIL 162
Metzger, Radley 243
Meyer, Russ 176, 256
Michaelis, Dario 183
MIDNIGHT 68
MIDNIGHT COWBOY 261
MIDNIGHT PARTY 89
MIDNIGHT PARTY, THE 89
Miele del diavolo, Il 189, 190, 192
MIGHTY JOE YOUNG 174
Mikels, Ted V. 16, 176
Mil Sexos Tiene la Noche 98
Milian, Tomas 115
MILL OF THE STONE WOMEN 172, 174
Milland, Ray 136
Mills, Hayley 30
Miranda, Soledad 160
Miss Muerte 76
MISS MUFFET, LITTLE 135
MISSILE TO THE MOON 214
Mitchell, Cameron 67
Mitchell, Gordon 172

Mitchum, Christopher 97, 195
 Moctezuma, Juan 64
 MODESTY BLAISE 178
 Moll, Charles 67
 Moll, Georgia 16
 Moll, Richard 67
 Monache di Sant'Archangelo, La 64
 Moncada, Santiago 58
 Monch mit der Peitsche, Der 153
 MONDO CANE 27
 MONDO CANE II 27
 Mondo Cannibale 93
 MONDO MAGIC 28
 Monicelli, Mario 171
 Monkees, The 18
 MONKEY BUSINESS 16
 MONSTER 129
 MONSTER AND THE WOMAN, THE 205
 MONSTER OF LONDON CITY, THE
 151, 184
 MONSTER SQUAD, THE 86
 MONSTERS ON THE MARCH 236
 Monte de los Brujas, El 58
 Montes, Elisa 159
 Morgan, Frank 33, 34
 Morricone, Ennio 161
 Morrissey, Paul 262
 Morte bussa due volte, La 171
 Morte ha sorriso all'assassino, La 172
 MOTHER GOOSE STORIES 135
 MOTHER'S DAY 187
 MOTHRA 104, 114
 MOTHRA—THE MONSTER GOD 240
 Moxey, John 152
 Moxey, John Llewellyn 191
 MR. SARDONICUS 66
 Mulino delle donne di pietra, Il 172
 Muller, Paul 85, 181, 183
 MUMMY, THE 207
 Mummy, Billy 253
 Munro, Caroline 74, 195
 MURDER BY PROXY 147, 213
 MURDER CLINIC, THE 189
 MURDER MANSION, THE 58
 MURDER OVER NEW YORK 219
 Murderrock, uccide a passo di danza
 172
 Murnau, F.W. 139, 216, 219, 270
 MUSIC BOX, THE 193
 Mussamurra, Romeo 194
 Musuraca, Nick 219
 MYRA BRECKINRIDGE 256, 257
 MYSTERIOUS ISLAND 133
 MYSTERY LINER 139
 MYSTERY SCIENCE THEATER 3000
 202

N

Nagy, Ivan 197
 NAKED LUNCH 223, 226
 Nalder, Reggie 107
 Naschy, Paul 28, 60, 69, 114, 122, 191
 NATURE'S MISTAKES 270
 Nelson, Ralph 257
 NEON MANIACS 52
 Neri, Rosalba 79, 82
 Neues vom Hexer 153
 Neunschwänzige Katze, Die 160
 Nevrose 96
 NEW HOUSE ON THE LEFT 271
 NEW YORK NEW YORK 226
 Niblo, Fred 270
 Nichols, Britt 86
 Nicholson, James H. 122, 217
 Nicolodi, Daria 42, 179
 Nicolosi, Roberto 122
 Nicotero, Greg 168
 NIGHT COURT 67
 NIGHT OF A THOUSAND CATS 105,
 106
 NIGHT OF THE BLOOD MONSTER 74,
 83, 85
 NIGHT OF THE CREEPS 171
 NIGHT OF THE DEATH CULT 107
 NIGHT OF THE GHOULS 214
 NIGHT OF THE LIVING DEAD 69, 155,
 219, 239
 NIGHT OF THE SORCERERS 58
 NIGHT OF THE ZOMBIES 94
 NIGHT TIDE 215
 NIGHT TO REMEMBER, A 82
 NIGHT TRAIN TO TERROR 68
 NIGHTMARE 175
 NIGHTMARE CASTLE 85
 NIGHTMARE FESTIVAL 236
 NIGHTMARE NEVER ENDS, THE 67
 NIGHTMARE ON ELM STREET 5, A:
 THE DREAM CHILD 186, 187
 NIGHTMARES IN A DAMAGED BRAIN
 175
 Nimoy, Leonard 250
 Noche de los Brujos, La 58
 Noche de los Mil Gatos, La 105
 Noche de Walpurgis, La 69
 Noche del Terror Ciego, La 57
 NOSFERATU 139
 NOT OF THIS EARTH 110, 111
 Nuit Américaine, La 15
 NUNS OF SANT'ARCHANGELO, THE
 64

O

OASIS OF THE ZOMBIES 96, 190
 Oates, Warren 251
 O'Brien, Willis 174, 202
 OBSESSION: A TASTE FOR FEAR 129
 OLD MOTHER HUBBARD 135
 Olivier, Laurence 33
 Olsen, Nancy 30
 ONCE UPON A TIME IN AMERICA 226
 ONCE UPON A TIME IN THE WEST 226
 O'Neal, Patrick 250
 Opera 48
 Operazione allucinate 157
 Operazione paura 183
 Orfei, Liana 172
 Orgias Inconfessables de Emanuelle, Las 97
 ORGY OF THE DEAD 192
 ORGY OF THE VAMPIRES 219
 Orlak, el Infierno de Frankenstein 191
 ORLOFF AND THE INVISIBLE MAN 98, 99
 Orloff et L'Homme Invisible 98
 Orribile segreto del Dr. Hichcock, L' 60, 157
 Ortolani, Riz 66
 Osmond, Gordon D. 135
 Ossessione che uccide, L' 60, 137
 Oswald, Gerd 248, 250
 OUTER LIMITS COLLECTION 2, THE 251
 OUTER LIMITS COLLECTION, THE 250
 OUTER LIMITS, THE 248
 Architects of Fear, The 245, 248, 250
 Bellerio Shield, The 251
 Brain of Colonel Barham, The 250, 251
 Chameleon, The 248, 251
 Children of Spider County 248
 Cold Hands, Warm Heart 248, 250
 Corpus Earthling 248, 250
 Counterweight 250
 Cry of Silence 250
 Demon with a Glass Hand 251
 Duplicate Man, The 250
 Expanding Human 248
 Forms of Things Unknown, The 251
 Fun and Games 250
 Galaxy Being, The 250
 I, Robot 250
 It Crawled Out of the Woodwork 251
 Man Who Was Never Born, The 251
 Mutant, The 250
 Nightmare 251

Premonition, The 250
 Probe, The 250, 251
 Soldier 251
 Tourist Attraction 250
 Wolf 359 250
 Zanti Misfits, The 251
 OUTLAW, THE 14
 Owensby, Earl 94

P

Pagé, Ilse 154, 155
 Pal, George 116
 Palacios, Ricardo 101
 Palance, Jack 15, 79, 216
 Paoletta, Domenico 64
 PARADINE CASE, THE 66
 Parker, Percy G. 114
 Pasolini, Pier Paolo 231
 PASSION OF BEATRICE, THE 137
 PAT GARRETT AND BILLY THE KID 226, 260
 Pathos 129
 Paura nella città dei morti viventi 63
 Payet, Alain 99
 Payton, Barbara 205
 Peach, Kenneth 251
 Pecas, Max 89
 Peck, Gregory 7
 Peckinpah, Sam 226, 256, 257, 260
 PEEPING TOM 93
 Peeters, Barbara 111
 PENITENTIARY OF PERVERTED WOMEN, THE 92
 PEOPLE TOYS 12
 PEOPLE WHO OWN THE DARK, THE 70, 136
 PERFORMANCE 257, 258
 Perkins, Anthony 197, 198
 Peters, Werner 147, 149
 Peterson, Cassandra 214
 Petit, Alain 89
 PHANTOM OF DEATH 188
 PHANTOM OF SOHO, THE 135, 143, 147
 PHANTOM OF THE OPERA, THE 209
 PHANTOM OF THE PARADISE 66
 Phantom von Soho, Das 147
 PHANTOMS INC. 129
 PHENOMENA 38, 46, 47, 147, 172
 Philipsen, Preben 141
 Phillip, Harald 171
 Pianeta degli uomini spenti, Il 71
 Pierce, Jack 105
 PINK FLOYD IN POMPEII 216

PINOCCHIO 17
 PIRATES OF BLOOD RIVER, THE 62
 Pirie, David 86, 213
 Pittman, Montgomery 253
 PLAN 9 FROM OUTER SPACE 237
 PLANET OF THE VAMPIRES 53, 54, 55, 234
 Planeta ciego 70
 Poe, Edgar Allan 54, 96, 152
 Pogany, Gabor 216
 Polanski, Roman 185, 261, 262
 POLLYANNA 30
 POOR WHITE TRASH 270
 POPCORN 236
 Porno Dama 89
 POSITIVE I.D. 112
 POSSESSION 176
 Powell, Michael 93
 Power, Romina 79
 Pratt, Hugo 177
 Predateurs de la Nuit 195
 Predateurs de la Nuit, Les 73
 Presley, Elvis 93
 Pretora, La 172
 Price, Dennis 83, 86
 Price, Vincent 21, 23, 53
 Prince, Harold 200
 PRIZZI'S HONOR 34
 Proceso de las Brujas, El 83
 Profondo rosso 42, 157, 171
 Prosperi, Franco 93
 PSYCHIC KILLER 252
 PSYCHO 116, 237
 PSYCHO CIRCUS 152
 Purcell, Victor 181
 PUZZLE OF THE RED ORCHID, THE 152

Q

QUATERMASS 133
 QUATERMASS 2 133
 QUATERMASS AND THE PIT 135, 183
 QUEEN OF BLOOD 215, 234
 Quigley, Linnea 236

R

RABID 128
 Rächer, Der 141, 142
 Raffanini, Piccio 129
 Raffica di coltelli 65
 Ragazza che sapeva troppo, La 141
 Raimi, Sam 164, 165

Raimi, Ted 163
 Rambaldi, Carlo 191
 Randel, Tony 127
 Rassimov, Ivan 171
 Ratsel des Silbernen Dreiecks, Das 152
 Ratsel des Silbernen Halbmonds, Das 161
 RAY HARRYHAUSEN COLLECTION, THE 137
 RE-ANIMATOR 198, 225
 Reardon, Craig 198
 REBECCA 66, 240
 Redmond, Liam 209
 REDNECK ZOMBIES 124, 125, 132
 Reed, Maxwell 213
 Reed, Oliver 209, 260
 REEFER MADNESS 270
 Reeves, George 108
 Reeves, Michael 52, 53, 56
 Reeves, Steve 2, 32
 Regnier, Charles 149
 Rehme, Bob 225
 Reinl, Harald 140, 141, 148, 150, 154
 REPTILICUS 54
 Resnais, Alain 250
 Retorno de Walpurgis, El 191
 Retorno del Hombre Lobo, El 70
 RETURN OF DRACULA, THE 242
 RETURN OF THE EVIL DEAD 107
 RETURN OF THE FLY 24
 RETURN OF THE LIVING DEAD, PART II 67
 RETURN OF THE SQUEAKER 153
 RETURN OF THE VAMPIRE 114
 REVENGE 271
 REVENGE IN THE HOUSE OF USHER 96
 REVENGE OF DR. X, THE 60, 61, 105
 REVENGE OF FRANKENSTEIN, THE 206
 REVENGE OF THE BLOOD BEAST 272
 REVENGE OF THE ZOMBIE 65, 129
 Rey, Fernando 78, 97
 Reynaud, Janine 78
 Reynolds, Robert 198
 Rhems, J.V. 181
 RICHARD III 33, 34
 Richardson, John 122
 RIDE THE WILD SURF 217
 Rigg, Diana 106
 Ripps, M.A. 270
 Rizzi, Alfredo 103
 Robbe-Grillet, Alain 250
 ROBE, THE 5
 Robertson, Cliff 250
 ROBOCOP 65

- Roeg, Nicolas 107, 108, 220, 221, 226, 257, 258
 Rohm, Maria 79, 81, 83, 101
 Rohmer, Sax 80
 Rollin, Jean 98, 239
 Romay, Lina 87, 89, 91, 94, 95, 97, 195
 Romero, Eddie 60, 105, 153
 Romero, George A. 44, 69, 243
 Rommel, Marshal 96
 Rondard, Patrice 99
 Rooney, Mickey 30
 ROPE 6, 112, 231, 240
 Rosenberg, Max J. 121
 Rothman, Stephanie 200
 Rubio, José 76
 Rudolph, Alan 201
 RUE MORGUE MASSACRES, THE 27, 69
 RULING CLASS, THE 200
 Russell, Ken 258, 259
 Russell, Robert 55
 Russell, Theresa 221
 Russo, John 68, 69
 Rutting, Barbara 147
- S**
- S.S. EXPERIMENTS, PART 2 102
 S.S. HELL CAMP 102
 Sadique de Notre Dame, Le 93
 SADISTEROTICA 112, 243
 Sadomania 94
 Sala, Oskar 149, 150
 SALEM'S LOT: THE MOVIE 23
 Sanda, Dominique 20
 Sang des Bêtes, Les 27, 127
 Sangre en mis Zapatos 98, 161
 SANJURO 164
 Sara, Mia 197, 198, 221
 SATANIC RITES OF DRACULA, THE 119, 121, 128
 SATAN'S SADISTS 69
 SATAN'S SKIN 57
 SATAN'S SUPPER 67
 Savalas, Telly 74, 195
 Savini, Tom 175
 Sayles, John 18
 SCANNERS 248
 SCARFACE—THE SHAME OF A NATION 17
 SCARLET BARONESS, THE 243
 Scheider, Roy 4
 Schiller, Lawrence 18
 Schlangengrube und das Pendel, Die 150
 Schlesinger, John 261
 Schmidlin, Rick 20
 Schmidt, Kendall 52, 53, 54, 55, 56
 Schoedsack, Ernest 131, 174
 Schundler, Rudolf 154
 Schürenberg, Siegfried 141, 147, 153, 154, 155
 Schviazappa, Piero 243
 Schwarze Abt, Der 149
 Schwarzenegger, Arnold 254
 SCORCHY 54
 Scorsese, Martin 18, 190, 226, 248
 SCOTLAND YARD VS. DR. MABUSE 141
 Scott, Elizabeth 205
 Scott, Ridley 10, 198, 221
 Scott, Tony 188
 SCREAM AND SCREAM AGAIN 53, 54, 55
 SCREAM OF FEAR 62
 SCREAMERS 172
 SCREAMING DEAD, THE 86
 SCREAMING MIMI 158
 Screen Ratios 227–234, 263–267
 SEA HAWK, THE 7, 10
 SEA SERPENT, THE 135
 SECRET FOUR, THE 139
 SECRET OF THE BLACK TRUNK, THE 145
 Secreto del Dr. Orloff, El 76
 Seddock—L'ereda di Satana 184
 Sei donne per l'assassino 141
 Seide, Blütige 151
 SEIZURE 112
 Sellers, Peter 8
 Seltsame Gräfin, Die 142
 Selznick, David O. 66
 Sendron, Claude 157
 Serling, Rod 219, 253
 Serpiente de mar, La 135
 Sesselman, Sabina 147
 SEVEN YEAR ITCH, THE 23
 Sexorcisme 93
 SEXY CAT 89
 SEXY SISTERS 92
 SHADOW 46
 Shakespeare, William 247
 Sharp, Don 151, 213
 Shatner, William 248
 SHE BEAST, THE 272
 SHE DEMONS 214
 SHE-GODS OF SHARK REEF 216, 217, 218
 Sheen, Martin 251
 Sherman, Sam 69
 SHIP THAT DIED, THE 132

- SHOCKING ASIA 28
 Sholder, Jack 65
 Siegel, Don 233, 256, 260
 Siegfried und das Liebesleben der
 Niebelungen 114
 SILENCE OF THE LAMBS 265
 SILVERADO 228
 Simak, Clifford D. 250
 Simonetti, Claudio 189
 Simonetti, Pignatelli and Moranté 45
 SIMPSONS 247
 SINISTER MONK, THE 154
 SINS OF THE MOTHER, THE 142
 SINTHIA 240
 Siskel, Gene 28
 SISTERS OF SATAN 64
 Sitka, Emil 168
 Skay, Brigitte 103
 SLAUGHTER HOTEL 105
 SLAUGHTER'S BIG RIP-OFF 54
 SLEAZEMANIA 239
 SLEEPING BEAUTY 24
 SLIME PEOPLE, THE 202
 Smith, Kent 248
 Smithee, Alan 225
 SMOKEY AND THE BANDIT 8
 Smothers, Dick 251, 252
 Smothers, Tom 251
 SNUFF 239
 SO LONG AT THE FAIR 213
 Soavi, Michele 48, 196
 SOCIETY 225
 Sola Ante el Terror 98
 SOLARIS 231, 265
 SOLDIER BLUE 257
 Solt, Andrew 236
 SON OF FRANKENSTEIN, THE 105,
 131, 132
 SON OF MONSTERS ON THE MARCH
 236
 Sondheim, Stephen 200
 Spaak, Agnes 76
 SPACE 1999: ALIEN ATTACK 35, 36
 SPACE 1999: JOURNEY TO THE BLACK
 SUN 36
 SPACE VAMPIRES, THE 16
 SPACEWAYS 205
 Sparrow, Suzanna 44
 SPARTACUS 226, 231
 SPASMO 171
 SPELLBOUND 66
 Spettro, Lo 60
 SPIDER'S GOLDEN WEB, THE 147
 Spiegel, Scott 162-168
 Spielberg, Steven 245, 246, 253
 SPIES 139
 Spillane, Mickey 56, 159
 Spione 139
 SPLASH! 201
 SQUEAKER, THE 139, 141, 147
 SQUEALER, THE 147
 STAGEFRIGHT 48, 196
 Stagnaro, Carol 50
 STAMP DAY FOR SUPERMAN 108
 Stanford, Pamela 92
 Stanley, Paul 250
 STAR IS BORN, A 29, 30
 STAR TREK
 Cage, The 12, 112, 115
 Court Martial 12
 Menagerie, The 12, 112
 STAR TREK: THE MOTION PICTURE 17
 STAR WARS 9, 10, 232, 265
 Stark, Craig 164
 Steckler, Ray Dennis 240
 Steele, Barbara 111, 122, 171, 183, 185
 Steers, Burr 164
 Stein, Ronald 217
 Stephen, A.C. 192
 Stern, Mark 99
 Stewart, James 112, 240
 Stiglitz, Hugo 106
 Stoker, Bram 73, 84, 121, 270
 Stoll, Gunther 161
 Stone, Oliver 111, 235
 STOP MAKING SENSE 17
 STRANGE COUNTESS, THE 142
 STRANGLER OF BLACKMOOR CASTLE,
 THE 150
 STRAW DOGS 256, 260
 Streiner, Russell 69
 Strock, Herbert 129
 Struss, Karl 119
 SUCCUBUS 73, 98, 112, 176
 SUPER GIANTS 240
 Superman Cartoons
 Arctic Giant, The 108
 Showdown 108
 SUPERMAN CARTOONS OF MAX &
 DAVE FLEISCHER, THE 108
 Snafuperman 108
 Terror on the Midway 108
 SUPERMAN COMPLETE COLLECTION,
 THE 107
 SUSPICION 240
 SUSPIRIA 19, 38, 42, 43, 44, 48, 129,
 154, 179, 183, 231
 SUSPIRIA 2 41, 44
 Sutherland, Donald 220
 Swayze, Patrick 248
 SWIMMING TO CAMBODIA 128
 SWING SHIFT 223

Swinn, Monica 89, 99
 SWORD AND SANDAL TRAILERS 239
 SYLVIA SCARLETT 251

T

- Tabernero, Julio Perez 89
 Tabori, Paul 205
 TABU: A TALE OF THE SOUTH SEAS
 216, 219
 TALES FROM THE CRYPT—VOLUME 1
 254
 TALES FROM THE CRYPT—VOLUME 2
 254
 TALES FROM THE CRYPT—VOLUME 3
 254
 TALES FROM THE DARKSIDE: FIVE
 CHILLING STORIES 254
 TALES OF THE UNEXPECTED 251
 Bird of Prey 252
 People Don't Do Such Things 251
 Skeleton in the Closet 252
 Youth from Vienna, A 251
 Tallas, Greg 67
 Tamiroff, Akim 79
 Tangerine Dream 221
 Tappert, Horst 156
 Tarkovsky, Andrei 231, 265
 TARZAN AND HITCHCOCK 240
 Tashlin, Frank 23, 24
 Tassoni, Coralina Cataldi 50
 Tate, Sharon 261
 Tavernier, Bertrand 137
 Taylor, Jack 87, 97, 136
 Taylor, Kent 61, 105
 TELL YOUR CHILDREN 270
 TENEBRAE 38, 44, 46, 48, 129, 147,
 148, 167, 172
 Tenemos Diechicho Anos 73
 TERMINATOR 2: JUDGMENT DAY 263,
 264
 TERROR AT THE OPERA 48, 50, 142,
 144, 189, 233
 TERROR CREATURES FROM THE
 GRAVE 103
 TERROR FROM UNDER THE HOUSE
 271
 TERROR IN THE CRYPT 128
 TERROR OF THE MAD DOCTOR 146
 TERROR, THE 153
 Testament des Dr. Mabuse, Das 146
 TESTAMENT OF DR. MABUSE, THE
 146
 Testi, Fabio 160, 171
 Teufel kam aus Akasawa, Der 159
 Teufliche Schwestern, Die 93
 TEXAS CHAINSAW MASSACRE II, THE
 227
 TEXAS CHAINSAW MASSACRE, THE
 239
 THAT OBSCURE OBJECT OF DESIRE
 77
 THESE ARE THE DAMNED 62
 THEY CAME FROM WITHIN 88
 THING, THE 18
 Thoma, Vincenzo 195
 Thomas, Jeremy 226
 Thomas, Michael 99
 Thompson, J. Lee 7
 Thorne, Dyanne 91, 99, 127
 Thorson, Linda 106
 THREE STOOGES SCRAPBOOK 219
 THRILLER
 Grim Reaper, The 245
 Throne, Malachi 12
 TIGER OF ESCHNAPUR, THE 222
 Tigre Bengale, Le 222
 TIGRESS, THE 37, 128
 TINGLER, THE 62, 66
 TITANS 201
 TO CATCH A THIEF 116
 Tödesracher von Soho, Der 146, 159
 TOMB OF LIGEIA, THE 56, 209, 248
 TOMB OF THE LIVING DEAD 190
 Tombeau Hindou, Le 222
 TOMBS OF THE BLIND DEAD 57, 94,
 107
 TOPAZ 241
 TORN CURTAIN 240
 TORTURE CHAMBER OF DR. SADISM,
 THE 150, 271
 Toten Augen von London, Die 143
 Toto i ladri 171
 TOUCH OF EVIL 226
 Tough, Dave 74
 Tourneur, Jacques 103, 131, 132
 Tovoli, Luciano 129
 TOWER OF LONDON, THE 83
 Towers, Harry Alan 79, 80, 83, 84, 152,
 161
 Towne, Robert 248, 251
 TRADER HORNEE 244
 TRAILERS FROM BEYOND EUROPE
 243
 TRAILERS FROM BEYOND INFINITY
 243
 TRAILERS FROM HELL 243
 TRAILERS FROM OTHER STRANGE
 PLACES 242
 TRAILERS ON TAPE 240
 Train Special pour Hitler 99

Tre volti della paura, I 163
 Trevelyan, John 258
 Trintignant, Jean-Louis 20
 TRIP, THE 115
 TRON 24
 Troughton, Patrick 209
 Truex, Ernest 253
 Truffaut, François 15, 77, 231
 Tumba de los Muertos Vivientes, La 96
 Tür mit den Sieben Schlüsseln, Die 146
 Turner, Ted 63, 127, 185
 TWILIGHT ZONE, THE 219, 253
 Eye of the Beholder 245
 Four of Us Are Dying, The 253
 I Sing the Body Electric 253
 Kick the Can 253
 Long Distance Call 253
 Mr. Dingle, the Strong 253
 Passage for Trumpet, A 253
 Two 253
 Walking Distance 253
 TWILIGHT ZONE—THE MOVIE 253
 TWISTED SEX 244
 TWITCH OF THE DEATH NERVE 103,
 169, 227, 262, 271
 TWO EVIL EYES 51
 TWO FACES OF DR. JEKYLL, THE 209
 TWO HEARTS IN WAX TIME 132
 TWO WHITE ARMS 270
 Tynan, Kenneth 261

U

Uhlen, Gisela 147
 Ullrich, Kurt 141, 142
 Ultimo mondo cannibale, L' 26, 188
 UNEARTHLY, THE 202
 Ungeheuer von London City, Das 151
 Unheimliche Monch, Der 154
 UNHOLY ROLLERS 54
 UNHOLY, THE 67
 UNSANE 38, 44, 45, 129
 UNTAMED YOUTH 202

V

Valenti, Jack 220
 Valenti, Karen 40
 VAMPIRE CINEMA, THE 86
 VAMPIRE CIRCUS 85
 VAMPIRE LOVERS, THE 85
 VAMPIRE, THE 270
 VAMPIRE'S NIGHT ORGY, THE 219
 Vampiri, I 60, 180, 181, 182, 183, 270

Van Doren, Mamie 202
 Van Sloan, Edward 17
 Vangelis 54
 VANISHING, THE 236
 VELVET VAMPIRE, THE 200
 VENGEANCE OF THE ZOMBIES 69
 VENGEFUL DEAD, THE 129
 VENUS IN FURS 82, 87
 Vergine di Norimberga, La 65
 Verhoeven, Paul 65
 Vernon, Howard 74, 83, 86, 97, 98, 100,
 123, 160, 195
 Viaje a Bangkok, Ataud Incluido 161
 VIDEODROME 186, 219, 224
 Vierde Man, Die 65
 Vierge chez les Morts-Vivants, Une 85
 VIKING MASSACRE 65
 Vincent, Gene 23
 VIRGIN AMONG THE LIVING DEAD, A
 85, 239
 VIRGIN OF NUREMBERG, THE 65, 190
 Visconti, Luchino 256
 Vitale, Antonella 50
 Vlad, Roman 183
 Voci bianche, Le 171
 Vohrer, Alfred 141, 143, 144, 145, 146,
 148, 151, 152, 153, 154, 156
 Von Baky, Josef 142, 143
 Von Blanc, Christina 85
 Von Meyerinck, Hubert 155
 Von Sacher-Masoch, Leopold 83
 Vorkov, Zandor 86

W

Walas, Chris 172, 223
 Wallace, Bryan Edgar 141, 145, 147,
 148, 149, 151, 158, 159, 160
 Wallace, Edgar 98, 135, 138–161, 184,
 195, 239, 243
 WANDA THE WICKED WARDEN 92
 WAR AND REMEMBRANCE 111, 185
 WAR, ITALIAN STYLE 54
 WAR OF THE COLOSSAL BEAST 240
 WAR OF THE WORLDS, THE 116, 118,
 123
 Warren, Jerry 192
 Warren, Norman J. 200
 WEIRD LOVEMAKERS, THE 244
 Welbeck, Peter 81
 Welch, Raquel 256
 Welles, Orson 74, 100, 226
 Wendlandt, Horst 141
 WEREWOLF VS. THE VAMPIRE WOMAN,
 THE 69, 136, 191

West, Roland 118
Whale, James 17, 226
WHAT HAVE YOU DONE TO
SOLANGE? 160, 161
WHAT! 65, 172
White, A. Frank Drew 97
WHITE CANNIBAL QUEEN 93, 94
White, Daniel 77, 98
WHITE DOG 223, 226
WHITE NIGHTS 265
White, Pearl 95
WHITE ZOMBIE 239
Whitlow, Jill 171
Whittaker, Dave 55
WHO FRAMED ROGER RABBIT? 201,
265
Wiederhorn, Ken 67
Wiene, Robert 139, 142
WILD ANGELS, THE 115
WILD AT HEART 221
WILD BUNCH, THE 7, 10, 29, 30, 226,
257, 260
WILD EYE, THE 243
Wilder, Billy 23
Williams, Fred 159, 160
Williams, Grant 105, 250, 251
Williamson, Fred 216
Wilson, Ajita 94, 97
Wilson, Colin 16
Wilson, Henry 128
Winston, Stan 247
WINTERHAWK 54, 55
WITCH WHO CAME FROM THE SEA,
THE 253
WITCHES MOUNTAIN 58, 85
WITCHFINDER GENERAL 52, 56
WITCH'S CURSE, THE 60
WIVES BEWARE 270
WIZARD OF OZ, THE 33, 34
WOLF LAKE 12
WOLF MAN, THE 237
WOMEN IN CELLBLOC 9 100
WOMEN IN CELLBLOCK 9 100, 176
WOMEN ON THE VERGE OF A NER-
VOUS BREAKDOWN 136
Wonder, Stevie 18
WONDER YEARS, THE 185
Wood Jr., Edward D. 10, 34, 192, 214,
237
WOODSTOCK 265
Woolrich, Cornell 77
Woronov, Mary 111
Wuhl, Robert 177
Wurger von Schloss Blackmoor, Der
150
Wüstenhagen, Harry 143

Wylie, Meg 12
Wymark, Patrick 57
Wynorski, Jim 110, 111

Y

Yanni, Rossana 78
YEAR OF THE YAHOO!, THE 239
YELLOW SNAKE, THE 149
Yeux sans Visage, Les 126
Yordan, Philip 67
York, Michael 188
Young, Gig 253
Yuzna, Brian 225

Z

Zacherle, John 239
Zalcr—, Gerald 195
Zefferelli, Franco 235
Zemeckis, Robert 202, 246, 247, 254
Zinker, Der 139, 147
ZOMBIE 44, 93
ZOMBIE LAKE 76, 96, 98, 99, 239
ZOMBIE WALKS, THE 155
ZOMBIETHON 239
ZOO—A ZED AND TWO NOUGHTS
122
ZOTZ! 62
Zulawski, Andrzej 176



Magazine **INDEX**

Magazine Index to VIDEO WATCHDOG 1-12

June, 1990-August, 1992

Symbols

077: Intrigo a Lisbona 2:18
1-2-3 4:30, 4:31
100 CRIES OF TERROR 2:31
101 DALMATIANS 9:3, 11:7, 12:55
12 ANGRY MEN 9:61
13 GHOSTS 11:62
13 RUE MADELEINE 4:63
1988 INTERNATIONAL FILM GUIDE 5:36
2+5: Missione Hydra 7:43
20,000 LEAGUES UNDER THE SEA 8:6,
8:7, 10:27
2001: A SPACE ODYSSEY 1:13, 2:54
39 STEPS, THE 7:60
4..3..2..1 Morte 10:13, 11:13
40 GRAVES 40 GUNS 2:9
500 HATS OF BARTHOLOMEW
CUBBINS, THE 4:16
5,000 FINGERS OF DR. T, THE 4:15,
8:13
8½ 3:7, 6:63, 7:50, 7:52, 7:61, 12:5
99 WOMEN 1:32, 1:37, 5:61

A

Aames, Willie 1:44, 1:47, 3:64
ABBOTT & COSTELLO MEET FRANKEN-
STEIN 7:63, 10:27, 11:28, 11:53
Abbott, Bruce 5:9
ABBY 6:31
ABOMINABLE DR. PHIBES, THE 11:29,
11:47, 11:53, 11:55
ABOUT TIME 8:13
ABRAXAS, GUARDIAN OF THE UNI-
VERSE 12:17
Abril, Victoria 1:39
ABSENCE OF MALICE 2:20
ABYSS, THE 10:4, 10:34, 10:37, 10:41,
12:6
Ackerman, Forrest J. 3:18, 8:10
Ackles, David 7:21

ACT OF VENGEANCE 1:9
Ad Altezza D'Uomo 10:19
Adamic, Bojan 7:21
Adams, Brandon 11:9
Adams, Brooke 1:10
Adams, Julia 11:16, 11:17, 12:8
Adams, Nick 6:58
Adams, Rudy 4:13
Adams, Vicky 3:20
Adamson, Al 5:7, 7:15, 10:9, 12:10
Addams, Dawn 4:10
Adler, Lou 9:63
ADMIRAL NAKHIMOV 8:34
ADVENTURES IN PARADISE 8:63
ADVENTURES OF BARON
MUNCHAUSEN, THE 4:14, 9:3,
9:19
ADVENTURES OF BUCKAROO BANZAI,
THE 10:4
ADVENTURES OF BULLWINKLE, THE
9:35
ADVENTURES OF BURATINO, THE
11:64
ADVENTURES OF CAPTAIN FABIAN,
THE 11:53
ADVENTURES OF HARRY LIME, THE
10:60
ADVENTURES OF OZZIE AND HARRIET,
THE 2:42, 10:12
ADVENTURES OF SUPERMAN, THE 6:6,
12:63
AELITA: THE QUEEN OF MARS 6:8, 8:7,
8:25
Aenigma 6:18
Aerograd 8:29, 8:39
Afanase, Aleksandr N. 8:26
Affron, Charles 6:10
AFTER HALLOWEEN 3:19
AFTER HOLOCAUST 3:19
Agar, John 5:61
Agee, James 2:21
Agren, Janet 5:19
Agutter, Jenny 2:53, 6:7

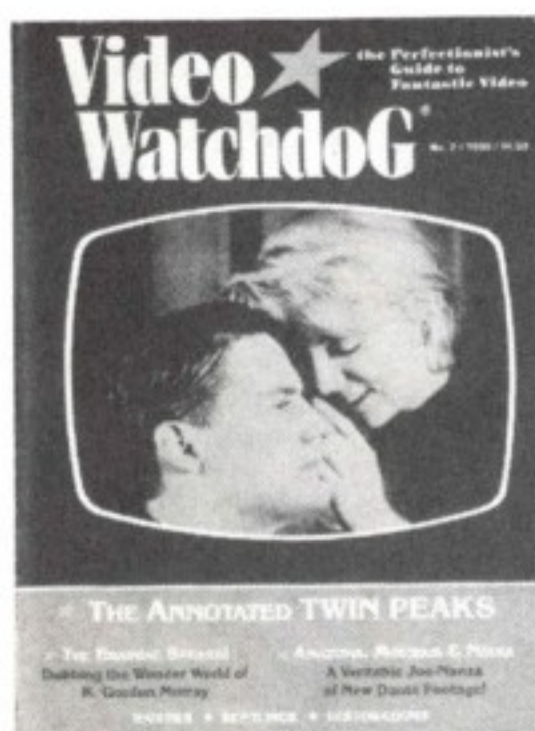
AIDS: THE PLAGUE OF HUMANITY 1:15, 3:63
 AKIRA 4:12, 9:15
 AKIRA KUROSAWA'S DREAMS 5:8
 AKIRA PRODUCTION REPORT 4:12
 ALADDIN AND HIS MAGIC LAMP 9:7, 9:8, 9:11
 Alaridos de Terror 7:16
 Alba, Rafael Moreno 5:7
 Albert, Eddie 8:10, 8:11
 ALBERTA HUNTER STORY 1900-1950, THE 3:55
 Aldila, L' 6:18
 Aldiss, Brian 5:11
 Aldrich, Robert 11:21, 11:22
 Alexander, Nick 4:14
 Alexander, Terry 1:34
 ALEXANDER THE GREAT 4:10
 Alfieri, Carlo Alberto 5:19, 5:20
 Alfonsi, Lydia 5:38, 5:40
 ALFRED HITCHCOCK AND THE MAKING OF PSYCHO 3:58-3:60
 ALFRED HITCHCOCK HOUR, THE
 Off Season 5:4
 Unlocked Window, An 5:4
 ALFRED HITCHCOCK PRESENTS 7:61, 12:63
 Beta Delta Gamma 8:63
 Craig's Will 5:5
 Hitch Hike 5:5
 Landlady, The 5:5
 Madame Mystery 5:5
 Mother, May I Go Out to Swim? 5:5
 Party Line 5:5
 Schartz-Metterklume Method, The 5:5
 ALI BABA AND THE 7 SARACENS 4:7
 ALICE 7:7
 ALICE IN WONDERLAND IN PARIS 10:10
 ALIEN 1:6, 3:18, 3:24, 3:25, 3:27, 5:5, 7:16, 12:6
 Alien 2 7:16
 ALIEN 3 3:27, 10:41
 Alien Sulla Terror 7:16
 Alien Terror 7:16, 12:6
 ALIEN WOMEN 6:6
 ALIENATOR 9:4
 ALIENS 1:6, 3:3, 3:23, 3:25, 3:26, 3:27, 6:13, 10:3, 10:4, 10:28-10:41, 10:36, 12:6
 ALIENS, DRAGONS, MONSTERS AND ME 12:15
 ALIENS: SPECIAL EDITION 3:23-3:27, 6:58, 7:6, 10:37
 ALL NITE MOVIE 5:6
 ALL THAT JAZZ 4:62
 ALL THAT MONEY CAN BUY 7:45
 ALL THE REST HAVE DIED 3:40

Allain, Marcel 9:22
 Allarme a Scotland Yard:
 Sei Omicidi Senza Assassino 3:20
 Allen, Gracie 8:13
 Allen, Irwin 3:20
 Allen, Nancy 11:5
 Allen, W.H. 12:47
 Allen, Woody 7:7, 11:3, 11:14
 ALLIGATOR PEOPLE, THE 8:19
 Almirall, Rosa Maria 1:32
 Almodóvar, Pedro 1:33, 1:39, 1:40, 4:25, 4:31, 5:64, 7:64
 Alonso, Chelo 1:10
 ALPHABET CONSPIRACY, THE 8:13
 Alraune 4:6
 ALTERED STATES 4:15
 Altman, Burt 10:19
 Altman, Robert 4:23, 7:27
 Altuna, Horacio 6:5
 Alucarda 3:22, 9:12
 Alias Batman and Robin 12:64
 Alys Parusa 9:39, 9:47
 AMADEUS 11:20
 Amanti del Mostro, L' 5:19
 Amanti del vampiro, L' 7:45
 Amanti d'oltretomba 7:32, 7:45, 7:62
 AMAZING COLOSSAL MAN, THE 10:12, 11:21
 AMAZING TRANSPARENT MAN, THE 12:11
 AMAZON WOMEN 2:8
 AMAZON WOMEN ON THE MOON 2:50-2:54, 3:3, 4:10, 12:64
 Amazon Women on the Moon 2:52
 Antony and Cleopatra Promo 2:52
 Bologna or Not?. See Bullshit or Not?
 Bullshit or Not? 2:52
 Critics Corner 2:52
 French Ventriloquist's Dummy 2:53
 Lifescenes Magazine 2:53
 Mondo Condo 2:51
 Pethouse Video 2:51
 Roast Your Loved One 2:52
 Son of the Invisible Man 2:53
 Titan Man 2:54
 Video Date 2:54
 Amazonas de la luxure, Les 1:37, 3:62
 Ambert, Audrey 8:20
 Ambesi, Adriana 8:20
 Ambrosini, Carlo 6:5
 Amen Corner, The 11:59
 Amendola, Mario 4:11
 AMERICAN NIGHTMARE 8:58
 AMERICAN PRAYER, AN 9:58
 Amick, Mädchen 2:38, 2:40, 7:11
 AMIGA WORLD: ANIMATION VIDEO VOLUME ONE 11:10



No. 1: Summer, 1990

How to Read a Franco Film—A Bold New Look at Spain's Wildest Filmmaker • UNCUT AND RUN • CARNIVAL OF SOULS • BATMAN & ROBIN • HERCULES & THE CAPTIVE WOMEN • Rod Serling • Venezuelan Video



No. 2: Fall, 1990
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VOLUME TWO 11:10, 11:11
 AMITYVILLE 4: THE EVIL ESCAPES 4:12
 Amori de Ercole, Gli 4:10
 AMOROUS SISTERS, THE 3:62
 AMPHIBIAN MAN, THE 8:25
 AND GOD SAID TO CAIN 10:9
 Anders, Luana 4:54, 9:49
 Andersen, Hans Christian 9:40
 Andersen, Suzy 5:49, 5:50
 Anderson, Clyde 4:24
 Anderson, Lance 10:15
 Anderson, Lindsay 11:50
 Anderson, Michael 2:8, 4:28, 12:10
 Anderson, Michael L. 3:13
 Anderson, Nina 9:38, 9:40
 Anderson, Terry 7:19
 Andreani, Stefano 3:35
 Andress, Ursula 3:22, 12:20
 Andrews, Dana 11:24, 11:38
 Andrews, Edward 2:55
 Andrews, Harry 11:20, 11:31
 Andrey Rublev 8:37
 Andreyev, Boris 9:30, 9:34, 9:46
 ANDROMEDA STRAIN, THE 4:18
 ANDY GRIFFITH SHOW, THE 2:39
 ANDY WARHOL'S DRACULA 1:8
 ANGEL FOR SATAN, AN 4:5, 7:62
 ANGEL LEVINE, THE 3:40
 ANGEL STREET 11:34
 Angeli, Pier 6:19
 ANGELLA, GAME OF MURDER 1:16
 Angelo per Satana, Un 7:62
 Angelou, Maya 3:41
 Angiolini, Alessandro 4:10
 ANGRY RED PLANET, THE 2:14, 2:15
 Angst, Richard 9:13, 9:17, 9:19
 ANN AND EVE 12:7
 Ann och Eve—De Erotiska 12:7
 Ann-Margret 5:64
 Anobile, Richard 3:59
 ANOTHER WOMAN 7:7
 Antel, Franz 2:10
 Anthropofago 4:23
 Anthropophagus 1:14, 4:23
 Anti-Cristo, El 3:21
 Antinea, L'Amante della città sepolta 3:14
 Antonelli, Laura 7:16
 Antonioni, Michelangelo 7:55, 10:18
 APARTMENT ON THE 13TH FLOOR, THE 8:23
 Apocalipsis sexual 1:15, 5:20
 APOCALYPSE NOW 1:42, 2:61, 5:22, 8:16
 APPALLING TALENT, KEN RUSSELL, AN 2:10
 Appel de la Chair, L' 2:16

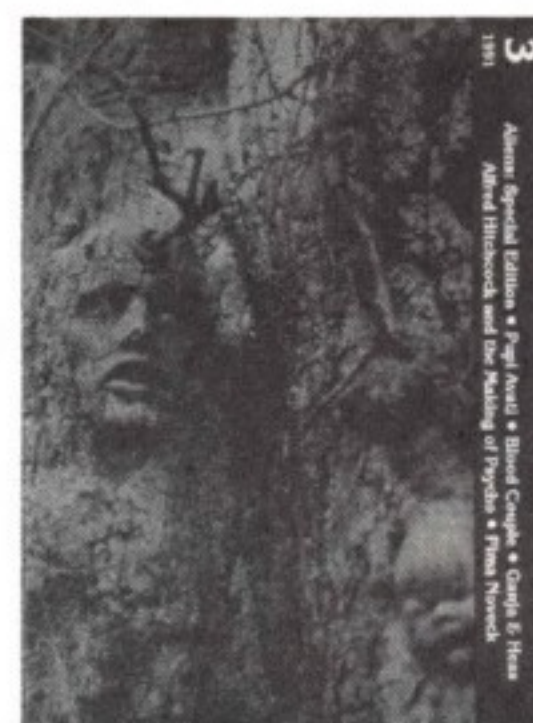
Appelbaum, Lawrence 8:52
 Aprobádo en Inocencia 4:26
 Aquella Casa en las Afueras 1:16
 ARACHNOPHOBIA 5:17
 Arana, Tomas 12:51, 12:52
 Arancio, Gilda 1:35
 Aranda, Angel 1:9
 Aranda, Vicente 4:26
 Arden, Robert 10:44, 10:46, 10:56, 12:27
 Ardid, Ramon 1:35
 Arent, Eddi 9:13, 9:16
 Argento, Dario 1:3, 1:58, 1:59, 2:13, 2:42, 2:55, 2:56, 3:34, 3:36, 5:43, 6:17, 6:41, 7:5, 7:15, 8:3, 8:40–8:47, 8:49, 8:50, 8:52, 8:54, 8:58, 8:63, 9:15, 9:16, 9:17, 9:19, 10:16, 10:17, 10:23, 11:8, 12:51, 12:52, 12:54, 12:61, 12:64
 Argento, Fiore 8:54
 ARIA 4:60
 Arkoff, Samuel Z. 1:61, 4:56, 5:36, 5:37, 5:43, 5:55, 5:56, 11:44, 11:47
 Armata Brancalone, L' 7:45, 10:62
 ARMCHAIR SUMMER THEATRE 5:6
 Armée Sauvage, L' 3:19
 ARMOUR OF GOD 7:14
 Armstrong, Jack 12:60
 Armstrong, Robert 12:4
 Arnaud, Georges 3:14
 Arnaz, Desi 2:25
 Arne, Peter 10:13
 Arness, James 12:59
 Arno, Alice 3:21, 8:22
 Arnold, Edward 11:18
 Arnold, Jack 8:55, 11:16, 11:17, 11:18
 Arnold, Mal 6:57, 9:62
 Arnold, Roseanne 11:8
 Arnold, Tom 11:8
 Arnshtam, L. 8:39
 AROUSED!! 11:6
 ARSON FOR HIRE 8:61
 ART OF ALFRED HITCHCOCK, THE 3:58
 Asahina, Junko 4:22
 Asesino de la Muneca, El 1:16
 Ashbrook, Dana 2:38, 2:40
 Ashcroft, Ronnie 8:14
 Asher, Jane 12:41
 Ashley, John 3:7, 8:15
 Ashton, Roy 8:20
 Aslan, Grégoire 10:44, 10:48
 Aspinoal, Sara 2:9
 Assassins dans la Haute Couture 3:19
 Assassino costrutto uccide ancora, L' 1:17, 6:19
 Assassino ha riservato nove poltrone, L' 5:19
 ASSAULT ON PRECINCT 13 8:55, 8:58

ASSIGNMENT TERROR 1:11, 2:18, 2:63
 ASSIGNMENT: OUTER SPACE 9:19
 Assonitis, Ovidio 4:24
 Astar, Al 7:19
 Astin, Mike 7:19
 Astor, Mary 11:21
 ASTOUNDING SHE MONSTER, THE 8:14
 ASYLUM EROTICA 6:16
 AT CLOSE RANGE 1:11
 AT LAND 4:19
 Atamanov, Lev 9:10
 Atamanyan, L. 8:38
 Ataud del Vampiro, El 2:31
 Atherton, William 6:9
 Atlantide, L' 3:14
 ATLAS 3:14, 4:13, 4:47, 6:63, 9:52
 ATLAS IN THE LAND OF THE CYCLOPS 1:10
 ATOM AGE VAMPIRE 2:13, 3:14, 7:43, 10:5
 ATOMIC RULERS OF THE WORLD 2:64
 ATTACK FROM SPACE 2:64
 ATTACK OF THE 50 FOOT WOMAN 11:56, 12:61, 12:63
 ATTACK OF THE AMAZING ELECTRICAL MAN 6:11
 ATTACK OF THE PUPPET PEOPLE 10:12
 ATTACK OF THE ROBOTS 1:20, 1:33, 1:35
 ATTACK OF THE SWAMP CREATURE 8:62
 Atwill, Lionel 12:52, 12:53
 Atzom, Robert 4:19
 Aubert, Lenore 7:64
 Auer, Mischa 10:52
 August, Joseph 11:19
 Augustine, Phoebe 2:41
 Aulin, Ewa 1:17
 Aured, Carlos 1:11, 1:15, 3:8, 4:24, 5:7
 Auric, Georges 9:14
 AURUM FILM ENCYCLOPEDIA, THE: SCIENCE FICTION 7:63, 10:4-10:5
 WESTERN, THE 7:63, 10:4-10:5
 AUTOPSY 1:16
 Autostop rosso sangue 12:6
 Avaleuses, Les 1:26, 1:35, 2:16, 9:21
 Avati, Pupi 3:3, 4:11, 6:19, 7:42, 10:63, 12:3
 Directropective 3:28-3:31
 Interviews
 Themes of Fantasy 3:32-3:36
 Zeder 3:33-3:37
 U.S. Videography 3:31
 AVENGERS, THE 12:63
 AVENGING SPIRIT 2:8

Avery, Tex 1:32, 11:10
 Avram, Chris 5:19
 AWFUL DR. ORLOFF, THE 1:20, 1:35, 3:20, 8:20
 AXE 2:9
 Axilla, Fulvius 6:9
 Axton, Hoyt 11:22
 Aznavour, Charles 2:25

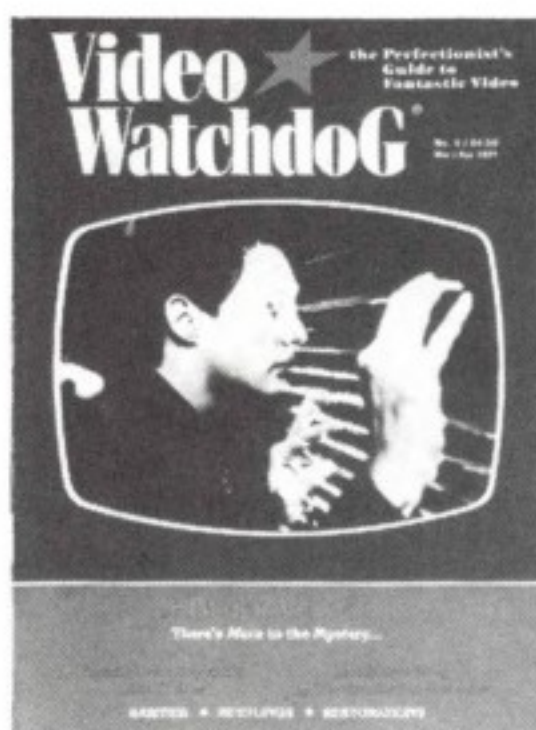
B

Babb, Kroger 6:56, 6:57, 9:17
 Babichenko, Dimitri 11:64
 BABY DOLL 5:30
 Bach, Barbara 10:20
 Bach, Steven 2:61
 BACHELOR OF HEARTS 7:49, 7:60
 BACK TO NATURE 9:17
 BACK TO THE FUTURE 5:6
 BACK TO THE FUTURE, PART III 3:9, 10:4
 BACKTRACK 11:53, 12:8
 Bacon, Kevin 12:25
 BAD GIRLS FROM MARS 8:61
 BAD GIRLS GO TO HELL 3:5
 BAD MOON RISING 8:58
 BAD RONALD 12:53
 BAD TASTE 1:58, 9:22
 BAD TIMING: A SENSUAL OBSESSION 4:59, 4:60, 5:61, 11:63
 Badalamenti, Angelo 2:34, 2:40, 3:13
 Badham, John 1:23
 Baduzzi, Ray 7:19
 Baie Sanglante II, La 2:16
 Baily, Michael 11:11
 Baird, Bill 8:11
 Baird, Cora 8:11
 Baker, Bret 11:11
 Baker, Josephine 3:42
 Baker, Rick 6:19
 Baker, Robert S. 3:13, 7:14, 7:15, 10:13
 Baker, Roy Ward 2:16, 12:47
 Balaski, Belinda 2:52, 4:9
 Baldanzi, Alessandro 6:5
 Baldi, Ferdinando 6:15
 Baldwin, James 3:41
 Baledón, Rafael 3:22
 Ball, Lucille 11:48
 Ballard, Carroll 5:31
 Ballard, Iris 12:35
 Balok, Miko 4:51
 Balsamus, l'uomo di Satana 3:28, 3:32, 3:34
 Balun, Chas 11:11
 BAMBI 12:55
 Bandarchuk, Natalya 10:16



No. 3: Jan/Feb, 1991

Special Lost & Found Issue • GANJA & HESS —The Savaging and Salvaging of an American Classic • BLOOD COUPLE • The Hidden Terrors of Pupi Avati • Two Avati Interviews! • ALIENS: SPECIAL EDITION—Scenes You've Never Seen! • Alfred Hitchcock and the Making of PSYCHO



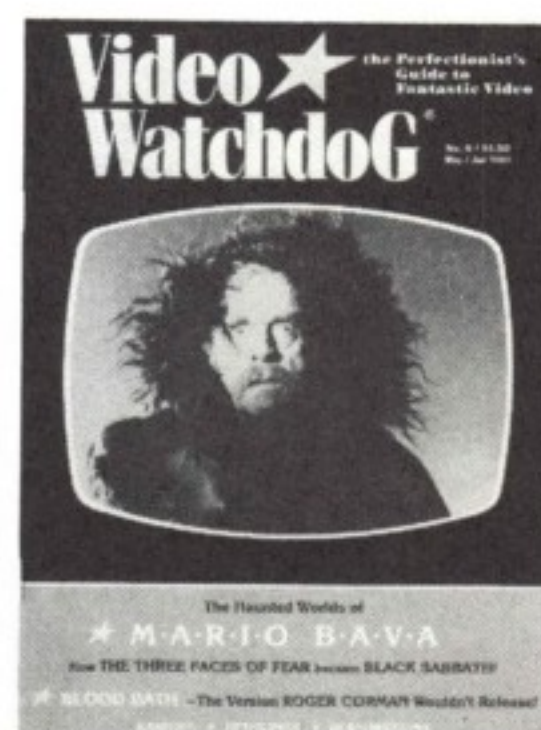
No. 4: Mar/Apr, 1991

BLUE VELVET—*There's More to the Mystery* • *Nicolas Roeg* • *Francis Ford Coppola's Lost Thriller—OPERATION: TITIAN (Part 1)* • *Narciso Ibañez Serrador* • *Public Domain*

- Banionis, Donatis 10:15
 Banks, Jonathan 2:5
 Banks, Leslie 9:16
 BANNED IN THE USA 7:64
 Banner, Jill 1:8
 Bara, Theda 6:6, 7:55
 Barbari, I 1:42
 BARBARIANS, THE 1:42
 BARBED WIRE DOLLS 1:15, 1:32, 1:35
 Barberini, Urbano 8:42, 8:49
 Barboni, Enzo 2:11
 Barclay, Frank 7:19
 BARING IT ALL 12:6
 Barkan, Yehuda 9:21
 Barker, Clive 2:35, 12:61
 Barker, Lex 8:21
 Barks, Carl 2:54
 BARN OF THE NAKED DEAD 4:5
 Barnes, George 11:23
 Barnet, Boris 7:10
 BARON BLOOD 5:15
 Baron del Terror, El 2:20, 2:31
 BARON OF ARIZONA, THE 11:39, 11:53
 Barr, Rosanne 2:9
 Barron, Jack 3:59
 Barry, Lynn 11:39
 Barrymore, John 8:6
 Barrymore Jr., John 11:24
 Barrymore, Lionel 8:11
 Bartel, Paul 4:9, 12:6
 Barton, Don 8:62
 BARTON FINK 8:15, 9:17, 12:49
 Barton, Sean 7:9
 Barty, Billy 8:12
 Bash Chelik 4:53
 BASKET CASE 2 2:11, 3:16, 11:7
 BASKET CASE 3: THE PROGENY 11:7
 Bass, Saul 3:59, 3:60
 Bastain, Yvonne 7:5
 BAT, THE 3:3, 3:16, 10:10, 11:43, 11:53
 BAT PEOPLE, THE 1:9
 BAT WHISPERS, THE 3:16, 10:11
 Bates, Alan 5:10, 10:61
 Bates, Kathy 7:12
 BATHING BEAUTY 2:64
 Bathory, Countess Erzébet 6:6
 Bathurst, Peter 12:39
 BATMAN 1:53
 BATMAN AND ROBIN 1:10, 1:53
 Batman Takes Over 1:53
 BATTLE BEYOND THE SUN 2:60, 4:47, 4:51, 5:22, 9:48, 9:49, 9:52
 BATTLESTAR GALACTICA 3:58
 Batty Baseball 4:17
 Batyri Stepey 8:39
 Bau, George 11:40
 Bau, Gordon 11:40
 Bauer, Robert 2:42
 Baum, L. Frank 9:12
 Baumgartner, Peter 3:62
 Bava, Elena 5:32
 Bava, Eugenio 5:51, 5:52, 6:10
 Bava, Lamberto 3:8, 3:34, 4:24, 5:3, 5:32, 7:5, 7:17, 8:52, 8:54
 Bava, Mario 1:9, 1:16, 1:50, 1:52, 1:59, 2:8, 2:16, 2:17, 2:62, 3:14, 3:18, 3:19, 3:20, 3:37, 3:61, 4:5, 4:11, 4:13, 4:21, 5:3, 5:15, 5:21, 5:33–5:59, 6:10, 6:18, 7:3, 7:4, 7:5, 7:31, 7:42, 7:43, 7:49, 7:50, 7:53, 7:57, 8:3, 8:22, 8:25, 8:26, 8:29, 8:37, 8:56, 8:59, 9:46, 10:4, 10:5, 10:7, 11:3, 11:46, 12:11, 12:52, 12:60
 Baxley, Craig R. 9:12
 Baxter, John 2:10, 12:47
 Baxter, Les 5:16, 5:45, 5:51, 8:22, 10:12
 Bay, Frances 4:35
 BAY MAD 2:17
 BAY OF BLOOD, A 2:16, 4:11, 5:19, 6:18, 6:19
 Bay, Sara 6:16
 Bazhov, Pavel P. 8:30, 8:37
 Be Human 11:11
 Beach Boys, The 4:13
 BEACH PARTY 11:53
 Beals, Jennifer 5:10
 BEAST FROM 20,000 FATHOMS, THE 7:8
 BEAST FROM HAUNTED CAVE 3:14, 3:62
 BEAST MUST DIE, THE 3:41, 3:54, 5:64
 BEAST OF MOROCCO, THE 4:5
 BEAST OF YUCCA FLATS 12:18
 BEAST, THE 8:7, 12:21
 BEAST WITH FIVE FINGERS, THE 8:17
 Beatty, Ned 9:17, 9:18
 Beaumont, Charles 1:12
 Beaumont, Jeffrey 2:35
 BEAUTY AND THE BEAST (1946) 4:19, 9:11
 Becce, Giuseppe 9:5
 Beck, Calvin 12:3
 Bedoni, Walter 9:62
 Beery, Wallace 12:49
 Begley Jr., Ed 2:53
 BEGUILED, THE 12:49, 12:50
 Bel ami 6:16
 BELL FROM HELL, THE 4:28
 Bell, Jeannie 11:5
 BELL SCIENCE 8:10–8:13
 Belle et la Bête, La 9:23
 Belushi, James 12:18
 Belyayev, Aleksandr R. 8:25
 Bemelmans, Ludwig 10:10

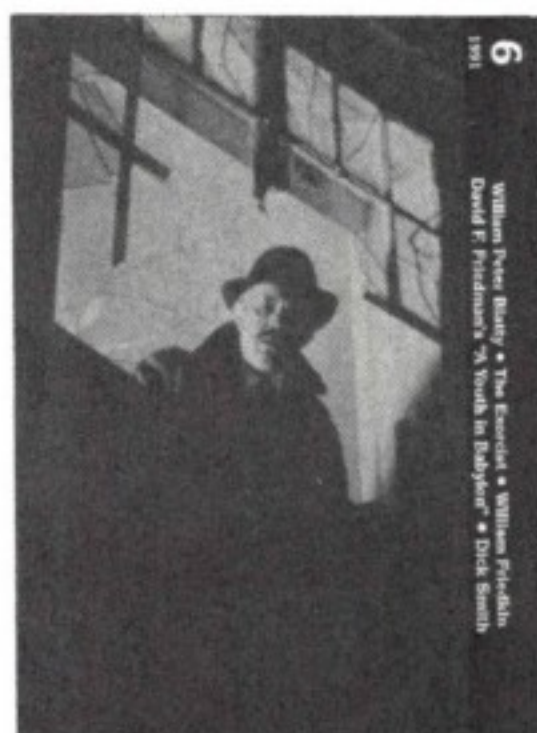
BEN HUR 3:14
 Benderskaya, M. 8:38
 Benet, Stephen Vincent 11:18
 Bennett, Joan 11:46
 Bennetti, Giuseppe 5:19
 Benny, Jack 11:48, 11:56
 Benson, Richard 2:13
 Bentham, Jeremy 12:47
 Benussi, Femi 1:9, 6:19
 Berber, Ady 9:16
 Berger, Mitch 4:7, 4:8, 4:9
 Berger, Sidney 1:49
 Berger, William 7:11
 Bergman, Ingmar 4:7, 4:19
 Bergman, Ingrid 5:7, 11:23, 11:24, 11:34
 Bergonzelli, Sergio 1:15, 6:19, 10:20
 Berkeley, Xander 10:36
 Berman, Francis 2:13
 Berman, Monty 3:13, 7:14, 7:15, 10:13
 Berridge, Elizabeth 11:20
 Berry, Julian 2:13, 5:20
 Berryman, Michael 1:43, 3:63, 3:64
 Bertolucci, Bernardo 7:5
 Besame Monstruo 1:20, 2:8
 Beschak Mita 4:53
 Besser, Joe 1:9
 Bessy, Maurice 10:45
 Best, Willie 12:56
 Bestia del Castello Maladetta, La 3:21
 Bestia uccide a sangue freddo, La 6:16
 Bestia y la espada magica, La 4:22
 Bête, La 8:7
 BETRAYAL 10:62
 BETTER TOMORROW 1 & 2, A 7:13
 BETTER TOMORROW III, A 4:19, 9:12
 Bevilacqua, Alberto 5:34
 BEWARE THE BLOB! 3:41
 Beymer, Richard 2:40, 2:41
 BEYOND, THE 1:14, 2:58
 BEYOND THE DOOR 4:24
 BEYOND THE DOOR II 4:13, 7:57
 BEYOND THE DOORS 1:9
 BEYOND THE LIVING 3:8
 BEYOND THE LIVING DEAD 3:22
 BEYOND THE VALLEY OF THE DOLLS
 2:14, 3:56, 4:62, 4:63
 Bianchi, Andrea 5:21, 10:18
 Bianchi, Daniela 2:9
 Biberman, Abner 2:12
 BICYCLE THIEF, THE 4:7
 Biddle, Adrian 10:39
 Bido, Antonio 6:19
 Biehn, Michael 3:26, 10:31, 10:35, 10:37,
 11:64, 12:60
 Bienert, Katja 3:8
 BIG BIRD CAGE, THE 3:8, 7:28
 BIG BUS, THE 11:6

BIG DOLL HOUSE, THE 3:8
 BIG TROUBLE IN LITTLE CHINA 8:58
 Bigottini 1:37, 3:19
 Bijo to Ekitai Ningen 4:21
 Bildnis der Doriana Gray, Das 9:21
 BILL AND COO 2:21
 Bill il taciturno 7:43
 Bill, Tony 1:13
 Billian, Hans 2:10
 Billitteri, Salvatore 5:43, 5:45
 BILLY THE KID VS. DRACULA 4:14
 Bird, Laurie 4:60
 BIRD WITH THE CRYSTAL PLUMAGE,
 THE 8:45, 8:46, 12:64
 BIRDS OF A FEATHER 1:25
 BIRDS, THE 4:29, 5:59, 8:13
 Birdsong, Lori 3:10
 Birk, Raye 2:53
 Biroc, Joseph 11:21, 11:22
 Bissell, Whit 8:14
 BLACK ABBOT, THE 9:13
 BLACK CAT, THE 4:5
 BLACK CONNECTION, THE 2:9
 BLACK EMMANUELLE 2:11
 BLACK EVIL 3:54, 3:57
 Black, Karen 2:9
 BLACK OUT: THE MOMENT OF TERROR
 3:54, 3:57
 BLACK PICTURE SHOW, THE 3:55
 BLACK ROOM, THE 11:27
 BLACK SABBATH 5:3, 5:15, 5:21, 5:33-
 5:59, 5:61, 5:62, 7:61, 8:25, 10:7,
 10:63
 Drop of Water, The 5:34, 5:36, 5:37,
 5:52-5:55, 5:59
 Telephone, The 5:34, 5:36, 5:37, 5:38-
 5:49, 5:59, 8:59, 10:7
 Wurdalak, The 5:34, 5:36, 5:37, 5:49-
 5:52, 9:46
 BLACK STALLION, THE 5:31
 BLACK SUNDAY 3:61, 5:15, 5:33-5:59,
 7:3, 7:49, 7:50, 7:53, 7:57, 7:61,
 9:46, 10:12, 10:14, 12:5, 12:60
 BLACK VAMPIRE 3:54, 3:57, 5:64
 BLACK WEREWOLF 3:54, 5:64
 BLACK ZOO 3:19
 Blackler, George 8:17
 BLACKMAIL 6:22
 Blackman, Honor 5:7
 BLACULA 3:21, 3:41, 12:18
 BLADE OF THE RIPPER 5:64, 10:6
 BLADE RIDER: REVENGE OF THE
 INDIAN NATION 11:5
 BLADE RUNNER 3:15, 3:37, 12:61
 Blade Violent 3:8
 Blades, Rubén 6:13
 Blaine, Jerry 8:14



No. 5: May/June, 1991

The Haunted Worlds of Mario Bava—How THE THREE FACES OF FEAR became BLACK SABBATH! • BLOOD BATH—The Version Roger Corman Wouldn't Release! (TITIAN—Part 2)



No. 6: Jul/Aug. 1991

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Explicit Photos! •

Subliminal Images •

David F. Friedman's "A Youth in Babylon"

Blair, Linda 4:10, 6:26, 6:28, 6:30, 6:36, 6:46, 6:53

Blaisdell, Jackie 10:12

Blaisdell, Paul 10:12

Blake, Alfonso Corono 2:25

Blake, Quentin 4:17

Blanc, Erika 7:43

Blanc, Mel 8:12

Blanco, Hugo 3:21

Blatty, William Peter 5:11, 6:3, 6:20-6:31, 6:32-6:54

BLAZE 3:7

BLAZE STARR GOES NUDIST 3:7

BLAZE STARR: THE ORIGINAL 3:7

BLAZING STEWARDESSES 10:9

Blews, Charles 2:22

BLIND DATE 6:11

BLOB, THE 6:9, 9:63

Bloch, Robert 3:58, 3:59, 3:60, 5:5, 8:12

Block, Larry 11:20

BLONDE BAIT 5:6

BLOOD AND BLACK LACE 2:62, 3:20, 4:5, 5:21, 5:47, 5:57, 5:61, 5:62, 12:52

BLOOD AND LACE 2:63

BLOOD AND SAND 8:6

BLOOD BATH 2:61, 4:47, 4:49, 4:56, 5:22-5:31, 5:26, 7:18-7:29

BLOOD COUPLE 3:3, 3:38-3:57, 5:64

BLOOD DELIRIUM 6:19, 10:20

BLOOD DEMON 1:9, 8:21

BLOOD EVIL 5:7

BLOOD FEAST 2:12, 2:13, 3:5, 6:56, 6:57, 9:16, 10:11

BLOOD FEUD 3:50

BLOOD FOR DRACULA 1:8

BLOOD FREAK 1:17, 9:4, 10:9

BLOOD HUNGER 7:6

BLOOD ISLAND 2:8, 5:64

BLOOD MANIA 5:60

BLOOD MOON 1:8

BLOOD OF DRACULA 8:13, 9:64

BLOOD OF HEROES 9:12

BLOOD OF NOSTRADAMUS, THE 2:22

BLOOD OF THE VAMPIRE 7:15, 10:13

BLOOD ORGY OF THE SHE DEVILS 9:12

BLOOD ROSE, THE 6:16

BLOOD SALVAGE 3:9, 11:5

BLOOD SHACK 7:6

BLOOD SHED 1:9

BLOOD SPATTERED BRIDE, THE 4:26

BLOOD SUCKERS 2:17

BLOOD WATERS OF DR. Z, THE 8:62

BLOODBATH AT THE HOUSE OF DEATH 11:53

BLOODLUST 11:12

BLOODSUCKING FREAKS 11:5

BLOODY GIRL 8:20

BLOODY MAMA 3:8

BLOODY MOON 1:33, 1:35, 3:63

BLOODY PIT OF HORROR, THE 1:9, 2:9, 6:5, 6:19, 7:42, 7:43

BLOODY SEA, THE 2:31

BLOODY SPUR, THE 11:24

BLOODY VAMPIRE, THE 2:22, 2:31

Bloom, John 3:5

Blount, Lisa 1:42, 1:43, 3:64

BLOW UP 8:47, 12:3, 12:61

BLUE ANGEL CAFE 8:9

Blue Demon contra la Criaturas de la Laguna 2:16, 2:18

Blue, Jackson 1:16

BLUE VELVET 2:14, 2:35, 2:36, 2:39, 2:47, 4:3

Missing Scenes 4:33-4:45

BLUEST EYE, THE 3:56

Blutjunge Masseusen 12:21

Blyakhina, M. 9:29

BOARDING HOUSE 9:12

BOARDING SCHOOL 6:63

Bocacci, Antonio 4:5

BODY COUNT 7:16

BODY DOUBLE 12:18

BODY GAMES 11:5

BODY PARTS 10:24

Boen, Earl 10:31

Bogarde, Dirk 1:40

Bogdankevich, V. 9:29

Bogdonovich, Peter 4:49, 4:56, 5:22, 5:56, 12:11, 12:26

Bohringer, Richard 3:10, 4:11

Boia scarlatto, Il 1:9, 7:42, 7:43

Boileau/Narcejac 10:24

Boisrond, Michel 7:6

Bolkan, Florinda 5:20

Bolognini, Mauro 3:53

Bolotin, S. 9:43

Boman, Mirko 12:7

BON-DAJJ 7:28

Bond, Ward 11:42

Bonnell, Vivian 2:53

Boolen, Van 12:35

Boon, Jeffrey 2:64

Boorman, John 2:60, 6:46, 6:50, 6:51, 10:5

Boratto, Caterina 11:13

Borchardt, Georges 4:4

Bordella 3:31, 3:32

Borg, Christy 12:21

Borges, Jorge Luis 2:35

Borghi, Cristiana 12:21

BORN TO KILL 4:63, 4:64

Borowczyk, Walerian 6:6, 8:7, 12:21

Borromeo, Christiano 2:56

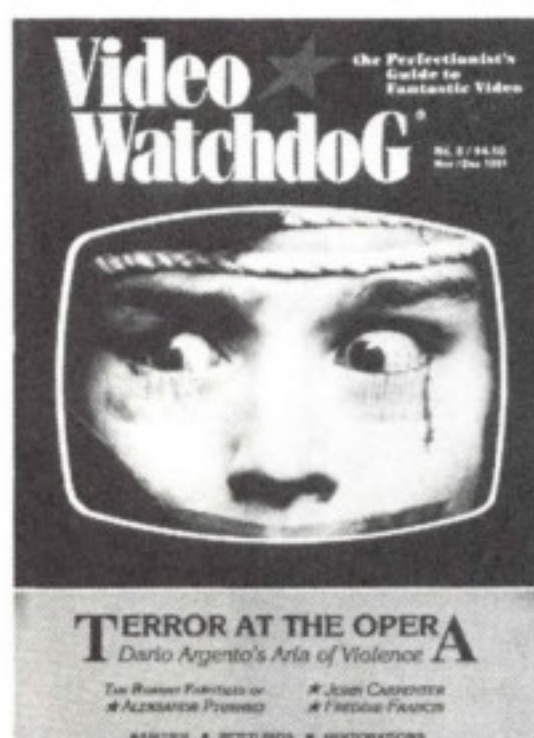
BOSTON STRANGLER, THE 11:24
 Boswell, Simon 1:9
 Böttger, Fritz 4:5
 Bouille, Pierre 2:45
 Bourbeau, Adrienne 11:20
 Bourgoin, Jean 10:46, 10:47, 10:56
 Bouyxou, Jean-Pierre 8:19
 Bouzereau, Laurent 10:23
 Bowie, Les 12:44
 Bowser, Pearl 3:43, 3:55
 Boyd, Brian 10:17
 Boyer, Charles 11:34, 11:43, 11:44
 BOYHOOD DAZE 11:31
 Boyle, Lara Flynn 2:40
 Boyle, Peter 1:7
 Bradbury, Ray 4:28, 7:8
 BRADY BUNCH, THE 3:18
 Brady, John 11:61
 Bragaglia, Carlo Ludovico 4:10
 Brahm, John 2:12, 11:40
 BRAIN DAMAGE 1:58, 2:11, 8:45
 BRAIN EATERS, THE 8:16
 BRAIN FROM PLANET AROUS, THE 3:5
 BRAIN OF BLOOD 7:6
 BRAIN THAT WOULDN'T DIE, THE 2:5,
 3:5, 4:6, 11:4
 BRAINIAC, THE 2:3, 2:20, 2:22, 2:29,
 2:31
 Brambell, Wilfred 12:44
 Braña, Frank 6:18
 BRANDED 11:5
 Brandi, Walter 7:32, 7:34, 7:43, 7:45
 Brando, Marlon 2:42, 8:16, 9:11, 11:37
 Brandt, Walter 7:32
 Brass, Tinto 7:3, 11:13, 12:61
 Braun, Pinkas 10:13
 Brazzi, Rossano 7:55
 BREAKFAST AT THE MANCHESTER
 MORGUE 2:63, 5:13
 BREAKING POINT 2:16
 BREAKING POINT, THE 4:50
 Brennan, Walter 4:63
 Brennende Gericht, Das 9:14
 Brenner, Joseph 10:18
 Briant, Shane 10:27
 BRIBE, THE 11:44
 BRIDE OF FRANKENSTEIN, THE 12:54
 BRIDE OF RE-ANIMATOR 2:11, 5:9
 BRIDE OF THE GORILLA 9:14
 BRIDE OF THE MONSTER 11:14
 BRIDE WORE BLACK, THE 8:15
 BRIDES OF DRACULA, THE 2:16, 9:60
 BRIEF ENCOUNTER 7:64
 Briggs, Joe Bob 2:12, 2:13, 3:5
 Brimble, Nick 5:11, 12:23
 Bringleston, Mark 2:53
 Brismée, Jean 6:6

BRITISH GENRES:
 Cinema and Society 12:47
 Broccoli, Albert "Cubby" 2:9
 Brody, Ron 7:19
 BROKEN MIRRORS/BROKEN MINDS:
 The Dark Dreams of Dario Argento 8:3,
 8:41
 Brolin, James 9:12
 Bronson, Charles 4:50, 4:56, 10:20
 BROOD, THE 10:5
 Brook, Claudio 9:12
 Brosnan, John 12:47
 Brostrom, Gunnel 3:10
 Brothers, Dr. Joyce 3:8
 Broumberg, V. & Z. 9:46
 Brown, Charles 7:34
 Brown, Clifford 1:32, 4:21, 10:9
 Brown, Richard 8:9
 Brown, Wally 10:27
 Browne, Coral 11:31, 11:47, 11:50
 Browne, Jackson 1:16
 Browning, Tod 1:27, 3:3, 4:3, 5:59, 8:7,
 8:20, 8:37, 10:23, 12:55
 Bruce, Lenny 11:11
 Brulantes, Les 3:8, 5:61
 Brunner, James 5:23, 7:21
 Bruns, Philip 2:53
 Bryan, Nicholas 12:57
 Bryant, Anita 2:20
 Bryant, Chris 4:59
 Brynner, Yul 11:41
 Bucci, Flavio 2:13, 6:15
 Buchanan, Larry 1:9
 Buchegger, Christine 4:19
 BUCKET OF BLOOD, A 2:5, 4:6, 9:49
 Buckman, Tara 8:9
 Buff, Conrad 10:34
 Bugliosi, Vincent 10:9
 Buio Omega 2:18
 BULLET IN THE HEAD 4:20, 7:13, 9:20
 Buñuel, Luís 1:32, 1:41, 3:34, 4:27, 7:56,
 9:12
 Buono, Victor 11:21
 Buque Maldito, El 3:22
 'BURBS, THE 8:64, 12:64
 BURIAL GROUND 7:5, 10:18
 BURIED ALIVE 2:18, 6:9, 12:11
 BURKE AND HARE 11:20
 Burkhanov, M. 9:30
 Burn, Yale 7:9
 Burnett, Carol 11:48
 BURNING COURT, THE 9:14
 Burns, Marilyn 7:6
 Burroughs, William S. 11:23
 Burstyn, Ellen 6:36, 6:47
 Burton, Julian 9:49
 Burton, Richard 6:51



No. 7: Sep/Oct, 1991

Barbara Steele—From
 BLACK SUNDAY to
 DARK SHADOWS •
 Interview • TERROR-
 CREATURES FROM
 THE GRAVE • TRACK
 OF THE VAMPIRE
 (TITIAN—Part 3)



No. 8: Nov/Dec, 1991

TERROR AT THE OPERA—Dario Argento's *Aria of Violence* • *The Russian Fairytale of Aleksandr Ptushko* • John Carpenter • *Demons* • Freddie Francis • *Terror At The Opera*

Burton, Tim 3:16, 6:10, 11:31, 11:55
Busey, Gary 2:11, 6:13, 12:53
Bushman, Francis X. 11:37
Butler, Ivan 11:16
Butler, Robert 9:12
BUTTERFLY BALL, THE 11:53
BUTTERFLY MURDERS 6:14
Buttgereit, Jörg 7:16, 9:64
Buveurs de Sang 2:17

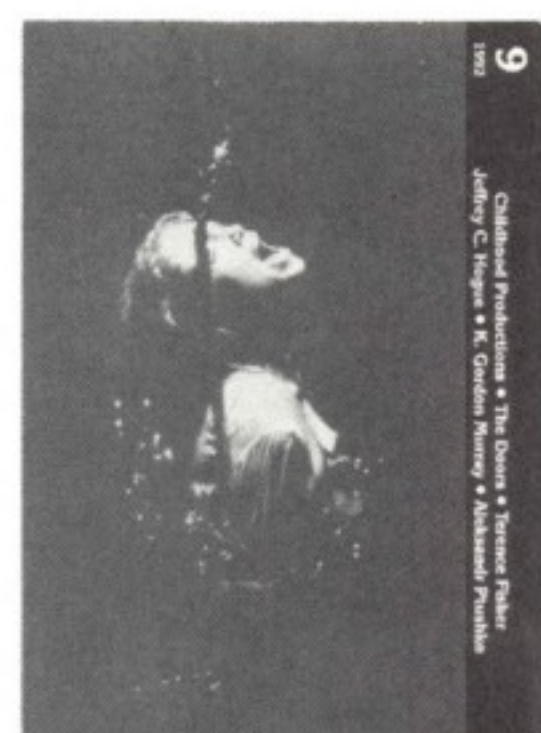
C

C.C. AND COMPANY 5:64
C.H.U.D. 10:4
Caan, James 7:11, 7:12
Caballero de Dragon, El 1:40, 1:41
Cabeza Viviente, La 2:31
Cabinet des Dr. Caligari, Das 3:15
CABINET OF DR. CALIGARI, THE 3:3, 3:15, 7:45, 8:7
CABIRIA 6:9
Cabot, Bruce 12:4
Cacciatore di Uomini, Il 1:22
CAFE FLESH 3:11
Cage aux Folles, La 1:25
Cage, Nicolas 3:13, 4:17
CAGED HEAT 7:3, 7:55, 10:62, 11:13
CAGED WOMEN 1:35, 3:8
Caiano, Mario 12:21
Cain, James M. 2:46, 3:8
Caine, Michael 4:19
CALAMITY OF SNAKES, A 12:16
Calda bestia di Spielberg, La 6:16
Caligola e Messalina 6:63
CALIGULA 4:13, 12:61
CALIGULA REINCARNATED AS HITLER 4:10
CALIGULA REINCARNATED AS NERO 4:13, 6:63, 8:61
Calley, John 6:50
Callow, Simon 11:43
CALTIKI THE IMMORTAL MONSTER 5:57
CAME FROM WITHIN, THEY 5:51
Cameron, James 3:3, 3:23, 3:27, 6:35, 6:58, 10:4, 10:29–10:41, 11:64, 12:63
CAMILLE 2000 8:9
Camino Solitario, El 1:41
Cammell, Donald 4:59, 8:44
CAMP ON BLOOD ISLAND, THE 12:47
Campaña del Infierno, La 4:28
Campanile, Pasquale Festa 12:6
Campbell, Bruce 4:15
Campbell Jr., John W. 2:15, 3:19, 12:59
Campbell, R. Wright 4:50, 4:56, 7:23

Campbell, Tereza 4:56, 7:19
Campbell, William 4:47, 4:48, 4:50, 4:51, 4:53, 4:54, 4:55, 4:56, 5:22, 5:23, 5:24, 5:25, 5:26, 7:19–7:29, 11:21
Camus, Mario 1:40
CAN I DO IT TILL I NEED GLASSES? 5:19
CANDY 1:17
CANDY STRIPE NURSES 6:7
Canevari, Cesare 4:10
Canì arrabbiati 3:31
CANNIBAL 1:8, 1:42
CANNIBAL APOCALYPSE 1:14
CANNIBAL HOLOCAUST 1:42, 1:58, 1:59, 2:9, 2:63
Cannibal Holocausto 7:17, 9:64
CANNIBAL MAN 8:23
CANNIBAL ORGY, OR THE MADDEST STORY EVER TOLD 5:30
CANNIBAL TERROR 1:15
CANNIBALS, THE 1:38
CANNONBALL RUN 1:7
Cantàfora, Antonio 10:9
Cantarone, Elena 11:8
CAPE FEAR (1991) 4:62
Capers, Hedges 11:22
Caperucita Roja, La 9:8, 10:21
Caperucita y Pulgarcito contra los Monstruos 9:9, 10:21
Caperucita y sus Tres Amigos 9:9
Capitaine de Fer, Le 7:61
Capitano di Ferro, Il 7:61
Capolicchio, Lino 3:34
Caponi, Allesandro 3:63
Capote, Truman 2:40
Cappolito, Lino 6:19
Capra, Frank 8:10, 8:11, 8:12
Caprioglio, Debora 11:13
CAPTAIN CLEGG 2:17
CAPTAIN EO 2:60
CAPTIVE WOMEN 3:7
CAPTIVE WOMEN III 10:9
Cardille, Bill 5:13
Cardinale, Claudia 2:25
Cardona, Rene 2:20, 2:23, 8:4, 10:21
Cardos, John 5:7
Carey Jr., Harry 11:50
Carlson, Richard 8:11, 8:12, 11:16
CARMEN BABY 8:9
Carney, Alan 10:27
CARNIVAL MAGIC 7:15
CARNIVAL OF BLOOD 2:17
CARNIVAL OF SOULS 1:47–1:50, 2:62, 9:14, 9:17, 10:9, 11:19
Carpenter, John 2:15, 3:19, 8:55–8:58, 9:59, 10:5, 10:21, 12:50, 12:59
Carpenter, Peter 5:60

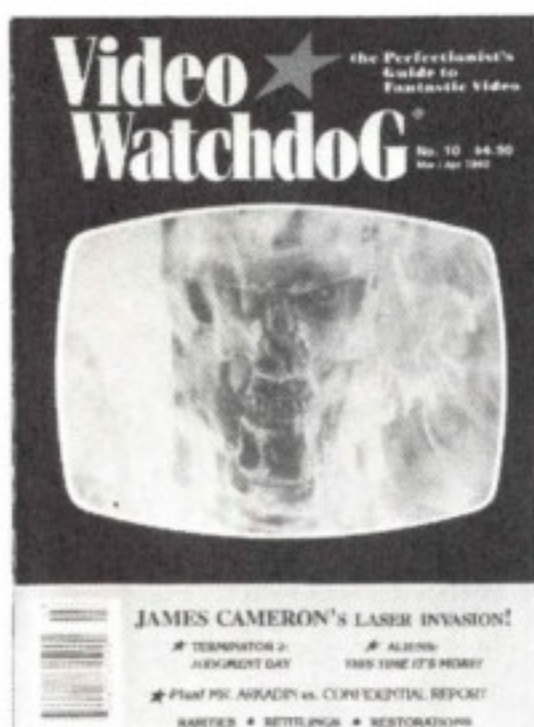
CARPET OF HORROR, THE 4:14
 Carr, John Dickson 9:14
 Carradine, David 11:11, 12:18
 Carradine, John 1:10, 2:17, 5:5, 7:6, 8:16
 Carradine, Keith 2:11, 6:13
 Carrera, Barbara 3:8
 CARRIE 6:18, 10:23, 11:24
 Carringer, Robert L. 11:14, 11:15
 Carrión, Carmen 2:16, 3:8
 Carroll, Leo G. 6:22, 11:23, 11:34
 Carroll, Regina 10:9
 Carroll, Willard 10:15
 Carrousel Borreal 9:20
 Carter, Gaylord 3:15
 Carter, Peter 7:5
 Cartes sur la Table 1:20
 Cartier, Rudolph 12:32, 12:47
 CARTOON SCANDALS 6:60, 11:11
 Cartwright, Angela 5:5
 Cartwright, Veronica 5:5
 Casa dalle finestre che ridono, La 3:29,
 3:32, 3:34, 3:35, 3:36, 6:19
 Casa de las Dos Bellezas, La 1:20, 1:37
 Casa de las Mujeres Perdidas, La 1:41
 CASABLANCA 2:38, 6:49, 6:50
 CASANOVA 7:51, 7:55
 Casanova, Giacomo 11:53
 CASANOVA'S BIG NIGHT 11:53
 Casini, Stefania 6:19
 Cass, Henry 10:13
 CASTAWAY 4:59, 4:60
 Castel, Catherine 8:9
 Castel, Lou 10:19
 Castel, Pony 8:9
 Castellari, Enzo G. 8:20, 10:20, 11:13
 CASTLE OF BLOOD 7:50, 7:61
 CASTLE OF DEATH 6:6
 CASTLE OF FU MANCHU, THE 1:18,
 1:35
 CASTLE OF THE LIVING DEAD 4:19,
 12:7
 Castle, Roy 8:57
 Castle, William 2:5, 2:6, 3:11, 3:60, 6:11,
 6:22, 10:21, 11:28, 11:43, 11:44,
 11:48, 11:62
 Castro, Fidel 2:22
 CAT AND THE CANARY, THE 3:16
 CAT O' NINE TAILS, THE 1:59, 2:55-
 2:56, 3:8, 3:61, 8:46
 CAT PEOPLE 11:19, 11:46
 Cates, Phoebe 2:55, 3:11, 4:9, 6:61
 Catlin, Victoria 2:46
 Cauchemar de Dracula, Le 6:15
 Cavanagh, James P. 3:59
 Cavara, Paolo 6:18
 Cavazza, Domitilla 3:63
 CAVE OF THE LIVING DEAD 8:59

Cazador de Hombre, El 8:19
 Cecova, Mara 8:42
 Cele, Henry 7:9
 Celi, Adolfo 2:9, 8:22
 CELL 2455 DEATH ROW 4:50
 Celle Quix n'Etait Plus 10:24
 CEMETERY OF THE LIVING DEAD 7:32,
 7:36-7:45, 7:62
 Cerdy, Alban 8:19
 Chabrol, Claude 5:10
 CHAINGANG GIRLS 10:9
 CHAMBER OF HORRORS 9:16
 Chambre Ardente, La 9:14
 CHAMPAGNE FOR CAESAR 11:53
 Chan, Jackie 4:20, 6:13, 6:14, 7:14, 9:20,
 12:16
 Chance, John T. 8:55
 Chaney Jr., Lon 3:10, 5:16, 5:30, 5:59,
 7:64, 11:45
 Chaney, Lon 2:15, 11:31, 12:52
 Chang, Wah 5:12
 CHANGELING 2: THE RETURN, THE 3:8
 Chaplin, Charlie 8:28
 CHARLES LAUGHTON: A DIFFICULT
 ACTOR 11:44
 Charleson, Ian 8:42, 8:50
 CHARLOTTE 12:21
 CHARM OF EVIL, THE:
 The Life and Films of Terence Fisher
 9:59-9:61
 CHARRO! 1:61
 Chasseur de l'Enfer 8:19
 Chateau, René 1:23
 Chatman, Allen 1:9
 CHATTAQUA, THE 11:60
 Chaykin, Howard 6:6
 Cheever, John 2:35
 Chekov, Anton 5:36, 7:6
 Chelovek-Amfibiya 8:25
 Chemin Solitaire, Le 1:41, 3:20
 Chen, Joan 2:39, 9:12
 Chen, Moira 2:12
 Chessman, Caryl 4:50
 Cheung, Cherie 7:13
 Cheung, Jackie 9:20, 11:11
 Cheung, Leslie 7:13
 Chevalier, Pierre 6:16, 6:17
 Chevaliers du Démon, Les 7:14
 Chi Sei? 4:24
 Chicas de las Bragas Transparentes, Las
 1:28, 1:37
 Chien Andalou, Un 7:64
 Chiesa, La 8:21
 CHILD OF SATAN 5:7
 Childhood Productions 9:5, 9:6, 9:7, 9:8,
 9:10, 9:12, 10:10, 10:14, 10:15
 CHILDREN GALORE 9:61



No. 9: Jan/Feb, 1992

Special Fairy Tales Issue!
 • Aleksandr Ptushko's
 SWORD AND THE
 DRAGON • Ptushko's
 Fairytales (Part 2) •
 Francis Coppola's
 MAGIC VOYAGE OF
 SINBAD • THE
 DOORS—Weird Scenes
 on Disc! • Childhood
 Productions • Terence
 Fisher • K. Gordon
 Murray



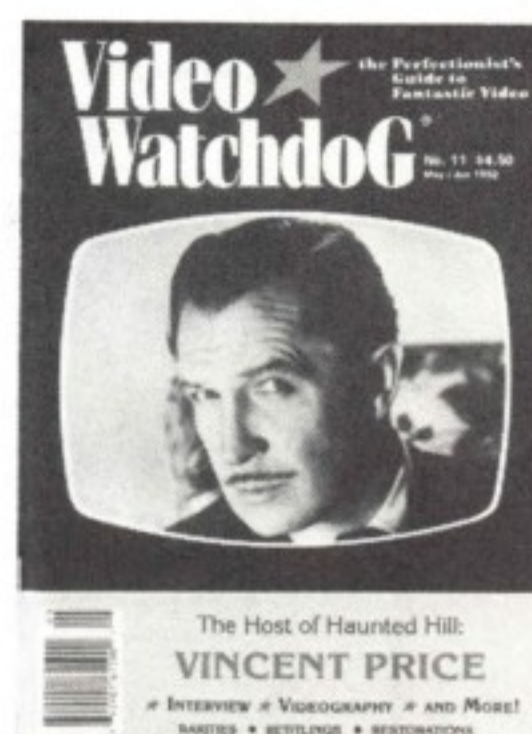
No. 10: Mar/Apr, 1992

James Cameron's Laser Invasion! • **ALIENS:** This Time It's More! • **THE TERMINATOR** • **TERMINATOR 2: JUDGMENT DAY** • **CARRIE** • **FANTASIA** • **MR. ARKADIN** vs. **CONFIDENTIAL REPORT**

- CHILDREN OF RAVENSBACK, THE 10:7
CHILDREN SHOULDN'T PLAY WITH
DEAD THINGS 2:20, 6:13
CHILLER 2:6
CHIMES AT MIDNIGHT 10:59
Chin Sui-Ho 5:17
CHINA 9 LIBERTY 37 6:7
CHINATOWN 5:17, 12:12
CHINESE GHOST STORY 2, A 4:20,
11:12
CHINESE GHOST STORY, A 7:13, 11:12,
12:17
CHINESE GHOST STORY III, A 9:20
CHINESE ROOM, THE 4:5
Ching Ling 9:20
Ching Siu Tung 4:20, 7:14, 9:20, 11:11,
11:12, 12:17
CHISUM 4:10
CHOPPER, THE 7:6
Chow Yun Fat 4:19, 7:13, 12:17
Christian, Claudia 9:17
Christian, Paul 7:8
Christiane Maybach, Alena 2:10
Christie, Julie 4:59
CHRISTINE 10:5
CHROME HEARTS 5:64
Chung, Yuan 10:18
Chupete de Lulu, El 1:22
Church, Frank 7:21
CHURCH, THE 4:14, 8:21, 9:15
Ciardi, Francesca 7:17
Cien Gritos del Terror 2:31
Cilento, Diane 10:61
Cimitière des Morts-Vivants, Le 7:33,
7:38, 7:62
Cinema dei mostri, Il 7:4
Cinque tombe per un medium 7:3, 7:32-
7:45, 7:62
Cipriani, Stelvio 2:13, 5:16, 6:18, 6:19
CIRCUS OF HORRORS 2:7, 5:15
CITIZEN KANE 7:17, 8:61, 10:42, 10:45,
10:59, 11:14, 11:15, 11:18, 12:59
Cittadino si ribella, Il 10:20
Clampett, Bob 3:6, 3:11
Clark, Bob 6:13
Clark, Dick 3:18
Clark, Ken 7:4
Clark, Marlene 2:8, 3:41, 3:47, 3:56, 4:11
Clarke, Gary 8:15
Clarke, Robert 2:4
CLASH BY NIGHT 10:23, 12:64
CLASH OF THE TITANS 8:64, 12:15
CLASSIC HORROR TRAILERS VOLUME
12 8:9
Classiques due Cinema Fantastique, Les
4:14
Clavell, James 11:42
Clayton, Jack 4:29, 8:55
Cleland, John 4:11
Clery, Corinne 12:6
CLIMAX 11:53
Clinique des Horreurs, La 6:16
CLOCKWORK BANANA, A 12:6
CLOSE ENCOUNTERS OF THE THIRD
KIND 1:13, 11:10, 11:15
Clouzot, Henri-Georges 3:14, 3:60, 4:7,
10:24, 10:25, 11:21
Clouzot, Vera 10:24
CLUB DEAD 1:9
CLUB EXTINCTION 5:10
Clucher, E.B. 2:11
Clyde, Gordon 11:58
Cobb, Lee J. 5:11
Cobb, Ron 12:50
COBRA WARRIOR 2:16
Coburn, James 1:7-1:8
Coccolona, La 1:34, 1:35, 1:37
Cocteau, Jean 9:23
Codero, Joaquin 2:15
Coen, Ethan and Joel 12:49
Coeur, Agnes 4:21
COFFY 7:27
Cohen, Alexander 11:34
Cohen, Emma 8:23
Cohen, Herman 3:19, 8:62, 9:64, 11:63,
12:19
Cohen, Larry 9:17, 11:5
Cohen, Lawrence D. 10:23
Cohn, Harry 11:62
Colchart, Thomas 2:61, 4:47
COLD-BLOODED BEAST 6:16
Colin, Ian 12:36
COLLECTOR, THE 10:11
COLLECTOR'S ITEM: THE LEFT FIST OF
DAVID 11:53
Collinge, Patricia 5:5
Collins, Alan 2:13, 4:10, 7:32, 7:34, 10:9
Collins, Kathleen 3:55
Collodi, Carlo 9:10
Colmans, Edward 11:54
Colomo, Fernando 1:40
Color Horror and Science Fiction Trailers
Vol. I 3:62
COLOR ME BLOOD RED 4:10, 6:56
COLOR OF DARKNESS 3:18
COLOR OF LOVE, THE 2:8
Colton, John 12:54
Colum, Christi 8:9
Combs, Jeffrey 5:9, 12:60
COME PLAY WITH ME PART 2 3:62
COMEDY OF TERRORS, THE 5:37,
11:28, 11:45, 11:46, 11:53, 11:58
Comer de Vivo 3:22
COMING OF ALIENS, THE 8:7

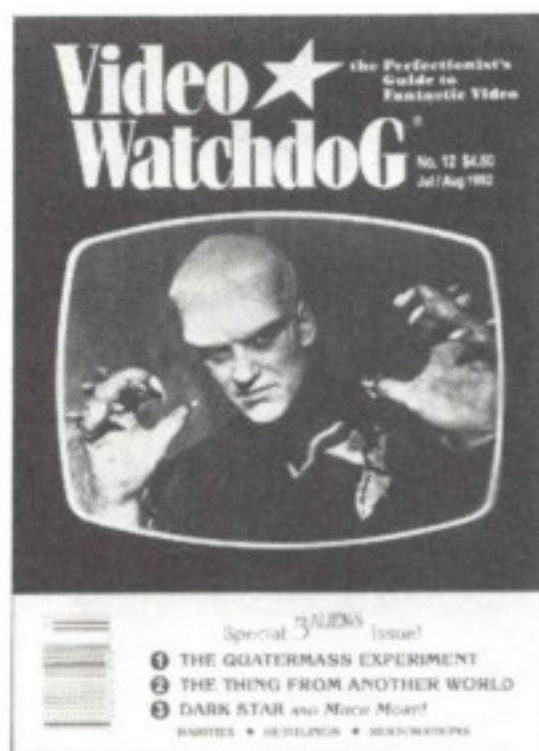
Comingore, Dorothy 11:14
 COMPLETE KODAK ANIMATION BOOK, THE 11:64
 Compton, Sharon 5:23, 7:21
 Comtesse aux Seins Nus, La 1:21, 1:26
 Comtesse Ixe, La 8:19
 Comtesse Noire, La 1:19
 Comtesse Perverse, La 1:16
 Comtesse X, La 8:19
 Conde Dracula, El 1:21
 Condon, Richard 2:47, 6:7
 Condos, William 7:21
 Confessioni proibite di una monaca adolescente 3:20
 CONFESSIONS OF A BLUE MOVIE STAR:
 THE EVOLUTION OF SNUFF 11:5
 CONFESSIONS OF A PEEPING JOHN 3:8, 4:11
 CONFESSIONS OF AN OPIUM EATER 11:60
 CONFIDENTIAL REPORT 10:42-10:60, 12:26-12:29, 12:62, 12:63
 Connery, Neil 2:9
 Connors, Chuck 11:5
 CONQUEROR WORM, THE 1:7, 1:47, 5:16, 5:50, 5:59, 7:42, 11:29, 11:46, 11:53, 11:60
 CONQUEST OF MYCENAE, THE 4:10
 Conried, Hans 4:16, 8:13
 Considine, John 1:34
 Constant, Marius 1:55
 Conte Dracula, Il 1:35, 3:62
 CONVENT, THE 11:13
 Conway, Gary 8:14, 8:15, 11:63
 Cook, Fielder 5:7
 Cook Jr., Elisha 3:19
 Cook, Lawrence 2:8
 COOK, THE THIEF, HIS WIFE & HER LOVER, THE 3:10, 4:11, 5:64, 7:64, 10:12
 COOKING WITH COUNTRY STARS 7:64
 Cooper, Alice 11:8
 Cooper, Gary 2:40, 11:36
 Cooper, Jeremy 10:14
 Cooper, Merian C. 12:4, 12:55
 Cooper, Violet Kemble 12:54
 Coote, Robert 11:31
 Coplan ouvre le feu à Mexico 1:16
 Coplan, Secret Agent FX18 1:16
 Coppola, Eleanor 2:61, 8:16
 Coppola, Francis 2:60-2:61, 3:37, 4:47-4:56, 5:22-5:31, 7:3, 7:18, 7:21, 7:22, 7:28, 8:7, 8:16, 9:48-9:53
 Coppola, Francis Ford. See Coppola, Francis
 Copyright Law. See Public Domain

Corbeau Maudit, Le 6:16
 Corbucci, Bruno 4:10, 4:11
 Corey, Jeff 11:19
 Corman, Gene 7:23
 Corman, Roger 2:5, 2:61, 3:8, 3:62, 4:3, 4:6, 4:13, 4:47-4:56, 5:6, 5:10, 5:11, 5:16, 5:22-5:31, 5:57, 6:16, 7:18-7:29, 7:19, 7:21, 7:55, 7:59, 8:13, 8:17, 8:36, 9:40, 9:48-9:53, 10:12, 10:13, 11:7, 11:15, 11:25, 11:44, 11:60, 11:61, 12:11, 12:22, 12:24
 Cornthwaite, Robert 12:57
 Corpi presentano tracce di violenza carnale, I 10:18
 Corps et le Fouet, Le 4:21
 CORPSE GRINDERS, THE 11:7
 CORRESPONDENCE 1945-1984 3:6
 Corri, Adrienne 7:14, 8:17
 CORRIDORS OF EVIL 10:9
 CORRUPTION 2:17
 Corso, Marjorie 11:44
 Cort, Michael 4:10, 6:6
 Cortese, Valentina 6:19
 Corwin, Norman 12:16
 Cosa avete fatto a Solange? 8:19
 COSBY SHOW, THE 3:55
 Costa-Gavras 11:15
 Costello, Dolores 11:15
 Costello, Lou 7:64, 10:27
 Coster, Candy 1:41, 3:21, 4:21
 Coto de Caza 7:17
 Cottafavi, Vittorio 1:41, 1:50, 3:6, 9:46
 Cotten, Joseph 11:14, 11:21, 11:34, 11:47
 COUCH, THE 8:12
 Coulson, Catherine 2:39, 2:40
 COUNT DRACULA 1:21, 1:26, 1:28, 1:35, 1:41, 5:64
 COUNT YORGA, VAMPIRE 1:9, 11:54
 COUNTESS DRACULA 2:63, 10:12
 Courson, Pamela 9:56
 Court, Hazel 11:45
 Couteau sous le Gorge, Le 6:16
 COVEN 10:9
 Coward, Noel 4:25
 COWBOYS, THE 4:10
 Cowie, Peter 10:60
 Cox, Ronny 3:8
 Cox, Terry Curtis 7:29
 Cozzi, Luigi 1:17, 5:5, 6:19, 7:4, 8:47
 Crabtree, Arthur 12:19
 CRAFT OF THE SCREENWRITER, THE 11:61
 Craig, James 11:18, 11:19
 Crain, William 12:18
 Craven, Wes 1:56, 1:57, 2:6, 3:19, 3:63, 3:64, 5:20, 5:31, 5:62, 10:64, 11:5,



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Special 3 Aliens Issue! •
**THE QUATERMASS
 EXPERIMENT • THE
 THING FROM
 ANOTHER WORLD •
 DARK STAR • THE
 CREEPING UNKNOWN**
 • **FRANKENSTEIN
 UNBOUND • FRIDAY
 THE 13TH • MR.
 ARKADIN •**

11:9
 Crawford, John 3:10
 CRAZE 8:56
 CRAZED 1:9
 CREATED TO KILL 3:8
 CREATION OF THE HUMANOID 5:5,
 5:6
 CREATURE 2:15
 CREATURE FROM THE BLACK LAGOON
 5:60, 11:16, 11:17
 CREATURE FROM THE BLACK LA-
 GOON, THE 1:52, 6:54
 CREATURE WALKS AMONG US, THE
 5:6
 CREEPERS 4:14, 8:40, 8:42, 8:47, 8:49,
 9:19
 CREEPING FLESH, THE 8:57
 CREEPING UNKNOWN, THE 12:30
 Cregar, Laird 11:38
 Cremer, Bruno 3:15
 Crichton, Michael 4:18
 CRIMES AND MISDEMEANORS 7:7
 Crimes au Musée des Horreurs 12:19
 CRIMES OF PASSION 5:14
 CRIMSON ALTAR 7:55
 CRIMSON CULT, THE 5:16, 7:62, 11:56
 Crisanti, Gabriele 10:18, 10:21
 Crispino, Armando 4:25
 CRITTERS 2 7:13
 Cromwell, Sam 7:16
 Cronenberg, David 2:35, 2:64, 5:51,
 5:62, 5:63, 7:3, 7:48, 7:62, 9:15,
 10:5, 11:23, 12:11, 12:13
 Cronenberg, Denise 3:12
 Croon, Liane 9:9
 Crosby, Cathy Lee 5:7
 Crosby, Floyd 11:44, 11:56
 Crosland, Alan J. 2:12
 Crovato, Luciano 11:8
 Crowley, Alistair 6:6
 Cruise, Julie 2:40, 3:13, 4:45
 Crump, Owen 8:12, 8:13
 Cruze, James 8:7
 CRY OF THE BANSHEE 11:54
 CRY OF THE WEREWOLF 2:62
 Crypte du Fou, La 2:16
 CTHULHU MANSION 12:9
 Cuevas Jr., Antonio 7:17
 Cugat, Xavier 1:32
 Culhane, Shamus 8:11
 Cullinan, Thomas 12:49
 CULT OF THE DEAD 12:6
 CULT PEOPLE 11:32
 Cumbow, Robert C. 8:55-8:58
 Cummins, Peggy 6:11
 Cunha, Richard 2:4
 Cunningham, June 12:19

Cunningham, Sean 12:24
 Cuny, Alain 1:41
 Currie, Sondra 11:5
 Curry, Tim 9:23
 CURSE AND THE COFFIN, THE 9:14
 CURSE II: THE BITE, THE 7:8
 CURSE III: BLOOD SACRIFICES, THE
 7:8
 CURSE OF FRANKENSTEIN, THE 8:55,
 9:61, 10:5, 11:28, 12:38
 CURSE OF NOSTRADAMUS, THE 2:22
 CURSE OF THE BLOOD GHOULS 7:45
 CURSE OF THE CAT PEOPLE 10:27
 CURSE OF THE CRIMSON ALTAR, THE
 5:16, 6:63, 7:55, 7:62, 11:20, 11:56
 CURSE OF THE DEMON 7:9, 8:21
 CURSE OF THE DEVIL 1:11, 2:63
 CURSE OF THE DOLL PEOPLE, THE
 2:31
 CURSE OF THE EVIL SPIRIT 7:6
 CURSE OF THE HIDDEN VAULT, THE
 9:13
 CURSE OF THE LIVING CORPSE 4:16
 CURSE OF THE VAMPIRE 8:59
 CURSE OF THE WALKING DEAD 8:21
 CURSE OF THE WEREWOLF, THE 9:61,
 12:47
 CURSE, THE 7:8
 Curtis, Dan 3:12, 7:3, 10:9
 Curtis, Jamie Lee 3:19, 9:15
 Curtis, Kelly 9:15, 12:51
 Curtis, Tony 9:15, 11:24
 Curtiz, Michael 4:50, 12:52
 Cushing, Peter 1:10, 2:17, 7:14, 8:17,
 8:20, 8:56, 8:57, 10:13, 10:27, 11:4,
 11:20, 11:45, 12:46
 CUT AND RUN 1:42-1:47, 1:43, 2:63,
 3:63, 10:64
 CUTTHROATS NINE 10:4
 Cutts, Patricia 11:28
 CYBERPUNK 9:14
 CYCLOPS, THE 2:4, 12:63

D

Da Re, Eric 2:42
 Daffy the Command 11:11
 D'Agostino, Albert 12:54
 Dagover, Lil 9:19
 Dahl, Roald 4:17, 4:18, 5:5, 9:3
 Dalí, Salvador 11:23
 Dall, John 6:11
 Dallamano, Massimo 8:19
 Dalton, Timothy 8:47
 D'Amato, Joe 1:14, 1:16, 2:9, 2:11, 2:18,
 3:63, 4:23, 4:24, 5:19, 6:15, 6:17,

- 8:7, 8:9, 8:22, 11:5, 11:13
DAMN YANKEES 11:3
Damon, Mark 4:47, 5:36, 5:49
DANCE OF DEATH 12:6
DANCE OF THE VAMPIRES 3:11
DANCES WITH WOLVES 10:4
Danforth, Jim 1:7, 5:12, 7:8
DANGER: DIABOLIK 2:17
DANGEROUS MISSION 11:54
DANGEROUS OBSESSION 1:5-1:6, 3:62
DANIEL AND THE DEVIL 11:18
Danning, Sybill 2:10, 6:17
D'Annunzio, Gabriele 6:9
Danse Macabre 7:61
Dante, Joe 2:50, 2:51, 2:52, 2:53, 2:54,
2:55, 3:3, 3:11, 4:9, 4:10, 4:19, 4:63,
7:3, 7:21, 7:48, 7:59, 8:12, 8:64,
10:64, 11:15
Dantes, Claude 5:61
DANTE'S INFERNO 2:10
D'Antes, Mylène 8:9
Danza Macabre, La 7:61
Darabont, Frank 6:9
Darden, Severn 11:22
Darin, Bobby 5:30
DARIO ARGENTO'S WORLD OF
HORROR 5:60
Dario, Sascha 4:13
DARK ANGEL 9:12
DARK CRYSTAL, THE 3:16, 5:22
DARK EYES OF LONDON, THE 1:34
DARK HABITS 1:40
DARK MISSION 5:62, 7:64
DARK ROMANCE 10:61
DARK SHADOWS 2:63, 6:62, 7:3, 7:48,
7:62
DARK SIDE OF GENIUS, THE:
The Life of Alfred Hitchcock 3:59
DARK STAR 12:50, 12:51
DARK, THE 5:7
DARKMAN 2:59, 4:15
Darren, James 1:28
Darwell, Jane 11:18
DAUGHTER OF DARKNESS 7:11
DAUGHTER OF DR. JEKYLL 12:63
DAUGHTER OF HORROR 4:16, 8:16
Davi, Robert 9:17
Davicho, Oskar 4:53
Davidovich, Lolita 3:7
Davidson, Arthur 5:19
Davidson, Carter 9:16
Davis, Bette 7:55, 11:21, 11:50
Davis, Judy 12:49
Davis, Miles 3:56
Davison, Jon 7:59
Davy, Jean-François 1:9, 11:5, 12:6
Dawley, Searle 3:3
DAWN OF THE DEAD 3:16, 5:13, 8:62,
8:63, 10:8
Dawn, Vincent 3:8
Dawson, Anthony 10:9
Day, Doris 1:32
DAY OF THE DEAD 5:61
DAY OF THE MANIAC 10:7
DAY OF THE TRIFFIDS, THE 3:17
DAY THE EARTH FROZE, THE 8:3, 9:38,
9:47, 9:53
On Video 9:40
DAY THE EARTH STOOD STILL, THE
8:19
DAY THE SKY EXPLODED, THE 2:13
DAYS AT PEKING, 55 1:34
De Agostini, Fabio 10:18
De Alba, Aurora 2:8
De Angelis, Guido 7:17
De Angelis, Maurizio 7:17
De Berg, Jean 7:3
De Fonseca, Carolyn 7:5, 9:6
De Fuñes, Louis 9:23
De Havilland, Olivia 11:21, 11:22
De La Fontaine, Jean 7:6, 8:28
De La Iglesias, Eloy 8:23
De Laurentis, Dino 3:58
De Leon, Gerry 3:8
De Los Rios, Miguel 4:30
De Los Rios, Walter 4:27, 4:30
De Madeiros, Maria 5:12
De Martino, Alberto 2:9, 3:21
De Masi, Francesco 4:14, 9:6
De Maupassant, Guy 5:36, 5:40, 7:6
De Mille, Cecil B. 2:21, 11:41, 11:42
De Nardo, Gustavo 5:38
De Ossorio, Amando 2:62, 3:22, 4:25,
8:20, 8:21
De Sade 70 2:8
De Sade, Marquis 7:6, 8:22
De Sica, Vittorio 4:7
De Simone, Ria 5:21
De Toth, André 11:40
De Zigno, Federico 6:6
Dea Cannibale, La 1:38, 3:62
Deacon, Richard 7:59, 8:13
DEAD EYES OF LONDON, THE 9:16
DEAD HEAT 11:54
DEAD OF NIGHT 5:57
DEAD RINGERS 2:35, 6:8, 12:11
DEAD ZONE, THE 2:64
DEADBEAT AT DAWN 4:15
DEADLY HONEYMOON 4:59, 4:61
DEADLY SANCTUARY 1:21, 1:36
DEADLY TOWER, THE 1:9
DEADLY WEAPONS 2:7, 3:5, 3:7
Dean, Isabel 12:34
Dean, James 2:40, 3:40, 11:37

- Dean, Margia 12:30, 12:35
 Dear, William 4:15
 DEATH CURSE OF TARTU 2:16, 2:19
 DEATH DREAMS 3:20
 DEATH DRIVE 12:6
 DEATH IN VENICE 1:40
 DEATH LAID AN EGG 1:17
 DEATH PACKS A SUITCASE 3:20, 9:17
 DEATH SMILES ON THE MURDERER 6:17
 DEATH'S ECSTASY 8:7
 Debauché, La 11:5
 DeCarlo, Yvonne 10:9
 DeConcini, Dennis 4:4, 4:9
 Deconninck, Rick 1:37, 3:19
 Dee, Sandra 9:10
 DEEP END 4:26
 DEEP RED 2:42, 6:17, 7:15, 8:40, 8:44, 8:45, 8:46, 8:63, 10:17
 DEEP RED HORROR HANDBOOK, THE 10:7
 DEFILERS, THE 10:11, 11:10
 Dei, Gianni 10:18
 Deitch, Gene 10:10
 Del Prete, Duilio 8:22
 Del Valle, David 11:32
 Delavena, Jim 5:19
 Delgado, Roger 12:47
 Deliranti avventure erotiche dell'Agente Speciale Margo 10:20
 Delirio di sangue 10:20
 Delitto alla moda 6:16
 Delitto poco commune, Un 1:42
 Delon, Alain 1:40
 Delta, Mekong 5:11
 DeLugg, Anne & Milton 9:5, 9:6, 9:7
 Demazzi, Franz 4:14
 DeMejo, Carlo 6:15
 DEMENTIA 4:16, 8:16
 DEMENTIA 13 2:60, 2:61, 4:48, 4:49, 4:50, 4:51, 4:54, 5:22, 5:26, 5:30, 5:31, 7:21, 7:25, 9:49
 Demeures Philosophales 3:33
 Demichelli, Tulio 1:11, 2:18, 5:20
 Demme, Jonathan 7:3, 8:18, 9:64
 DEMON IS LOOSE, THE 2:6
 DEMON LOVER, THE 7:6, 10:9
 DEMON RIDER! 2:19
 DEMON WITHIN, THE 3:8
 Demoni 8:52
 Demoni 2 4:24
 Demonica 6:15, 7:15, 8:22
 Demonica 2 4:24
 DEMONIAIC 1:21, 1:34, 1:36, 3:22
 Demoniac 7:15
 Demoniques, Les 2:15
 DEMONS 6:11, 8:3, 8:49, 8:52-8:54, 9:64
 DEMONS 2: THE NIGHTMARE CONTINUES 4:24, 8:49
 DEMONS OF THE MIND 5:7
 DEMONSTONE 12:18
 Demoss, Darcy 4:17
 Demy, Jacques 2:23
 DeNiro, Robert 3:8
 Denning, Richard 11:16
 Denny, Reginald 12:55
 Densmore, John 9:55
 Deodato, Ruggero 1:8, 1:42, 1:43, 1:58, 3:64, 7:16, 7:17, 8:22, 12:19
 DePalma, Brian 3:8, 4:19, 6:18, 10:23, 11:5
 DePALMA CUT, THE 10:23
 Depp, Johnny 6:10, 11:8
 DERANGED 6:13
 Derek, Patricia 4:13
 Deren, Maya 4:19
 Dern, Bruce 11:21, 11:22
 Dern, Laura 3:13, 4:17, 4:35, 4:44
 Dernière Phase 7:61
 DeSantis, Adam 8:61
 Deschanel, Caleb 2:44, 2:47, 8:56
 Descuartizador de Nueva York, El 3:22
 DeSelle, Lorraine 1:17
 DESIRE UNDER THE SUN 2:8
 Deti Kapitana Granta 8:29, 8:39
 Deutsche Kettensägen Massaker, Das 8:21
 Devane, William 5:7
 DEVIANT:
 The Shocking True Story of the Original 'PSYCHO' 3:59
 DEVIATION 6:18
 DEVIL AND DANIEL WEBSTER, THE 7:45, 11:18, 11:19, 11:22
 DEVIL CAME FROM ARKANSAS, THE 2:9
 DEVIL HUNTER 1:37, 8:19
 DEVIL MASTER 7:6
 DEVIL RIDER! 10:9
 DEVIL RIDES OUT, THE 12:46
 DEVIL STORY 12:20
 DEVIL WALKS AT MIDNIGHT, THE 6:7
 DEVIL WITHIN HER, THE 4:24
 DEVILDAY 8:17
 DEVIL'S BRIDE, THE 9:60, 12:46
 DEVIL'S COMMANDMENT, THE 4:6, 5:20
 DEVIL'S DAUGHTER, THE 9:15, 12:51
 DEVIL'S FEMALE, THE 2:18
 DEVIL'S HONEY, THE 1:5, 3:62
 DEVIL'S MESSENGER, THE 3:10
 DEVIL'S NIGHTMARE, THE 6:7
 DEVIL'S PARTNER, THE 9:14

- DEVIL'S WEDDING NIGHT, THE 7:43
 Devlin, Don 8:14
 Devry, Elaine 11:54
 Di Centa, Erika 8:59
 Di Cenzo, George 10:9
 Di Leo, Fernando 6:16
 Di Palma, Carlo 7:7, 7:34
 Di Silvestro, Rino 2:9, 3:22
 DIABOLICAL DR. Z, THE 1:19, 1:20, 1:36, 8:15
 DIABOLIQUE 3:60, 10:24
 Diaboliques, Les 3:60, 10:24, 10:25, 11:21
 DIAL HELP 1:42
 DIAMONDS ARE FOREVER 12:53
 Diario Erotico de una Menor 3:8
 DIARY OF A MADMAN 11:27, 11:54
 Dick, Philip K. 4:24, 12:10
 DICK SMART 2/007 6:18
 Dickens, Charles 2:49, 8:11
 Dickerson, George 4:35
 Dickinson, Desmond 11:21
 Didier, Arlette 6:16
 Dieterle, William 7:42, 11:18, 11:19
 Dietrich, Erwin C. 1:21, 3:62, 5:62, 12:20
 Dietrich, Marlene 6:6, 11:61
 Dietz, Eileen 6:26, 6:28, 6:29, 6:30, 6:45
 Diffring, Anton 6:19
 Dillman, Bradford 7:59
 Dillon, Kevin 9:55
 DIMENSIONS OF DIALOGUE 12:16
 DINNER AT EIGHT 6:56
 DINOSAUR! 1:7
 Dinsaure des Abimes, Le 2:16
 Diogone, Francesco 3:63
 Dionisio, Silvia 2:18, 6:15, 11:5
 DIONYSUS IN '69 10:23
 DIRTY GIRLS, THE 9:16
 DIRTY HARRY 8:22, 12:49
 DISCREET CHARM OF THE BOURGEOISIE, THE 1:41
 Disney, Roy 10:25
 Disney, Walt 8:31, 9:3, 9:46, 10:25, 11:7, 12:54
 Disparition 4:21
 DIVA 6:5-6:6
 DIVORCEE, THE 2:8
 Dixon, Wheeler Winston 8:55-8:58, 9:59
 DJANGO 6:19
 DJANGO, KILL! 1:17
 DJANGO KILLS SILENTLY 7:43
 Dobbs, Lem 12:53
 Docteur Diabolic 2:17
 Docteur Vengeance 2:17
 DOCTOR AND THE DEVILS, THE 8:56
 DOCTOR GORE 9:4
 DOCTOR OF DOOM 2:23, 2:31
 DOCTOR X 3:3, 4:15, 12:52, 12:53
 Dokken 8:46
 DOLCE VITA, LA 5:59, 6:5
 Dolivet, Louis 10:44
 Doll, Dora 11:12
 Dollars du Nebraska, Les 7:5
 DOLLS 4:19
 DOLPHIN, THE 11:7
 Domenici, Paolo 3:22, 9:12
 Dominatore dei sette mari, Il 10:14
 DOMINIQUE 2:8
 DOMINIQUE IS DEAD 2:8
 DON JUAN IN HELL 11:43, 11:44
 DONAHUE 2:48
 Donahue, Troy 6:61
 Donati, Giorgio 6:5
 DONKEY SKIN 2:23
 Donlevy, Brian 12:30, 12:35, 12:37, 12:39, 12:42, 12:45, 12:46
 Donna del mondo, La 6:18
 DONNA REED SHOW, THE 2:40
 Donnaggio, Pino 10:23, 11:24
 Donner, Richard 1:23
 DON'T LOOK IN THE BASEMENT 2:63
 DON'T LOOK NOW 4:57, 4:59, 4:61
 DON'T OPEN THE WINDOW 2:63
 DON'T PANIC 1:9
 DON'T TELL DADDY 2:10
 DON'T TORTURE THE DUCKLING 5:20, 7:15
 DOOMSDAY FLIGHT, THE 1:55
 DOOR WITH 7 LOCKS, THE 9:16, 9:18
 DOORS, THE 9:55-9:58
 DOORS—THE SOFT PARADE, THE 9:55, 9:58
 Dor, Karin 4:14
 Doran, Johnny 5:7
 Dornröschen 9:6
 Doros, Dennis 3:3
 Dorsey, Tommy 1:32
 Dostoevsky, Fyodor 5:36, 8:11
 DOUBLE INDEMNITY 2:46
 DOUBLE POSSESSION 3:42, 3:50, 3:54, 3:57
 Douglas, Donna 1:34
 Douglas, Gordon 10:27
 Douglas, Kirk 11:5
 Douglas, Melvyn 10:61
 Douglas, Paul 10:23
 Dourif, Brad 5:11, 6:49
 Dovzhenko, Aleksandr 8:29, 8:34, 8:39
 Down, Lesley-Anne 5:7
 DOWN ON US 1:9
 Downey Jr., Morton 6:13
 Downs, Hugh 2:22
 Doyle, Arthur Conan 12:14
 DR. BLACK, MR. HYDE 12:18

DR. BLOOD'S COFFIN 8:19
 DR. BREEDLOVE 12:64
 DR. BUTCHER, M.D.—MEDICAL
 DEVIATE 4:24
 DR. CALIGARI 3:11
 DR. GOLDFOOT AND THE BIKINI
 MACHINE 11:46, 11:54
 DR. GOLDFOOT AND THE GIRL BOMBS
 5:57, 11:3
 DR. JEKYLL & SISTER HYDE 4:29
 DR. JEKYLL AND MR. HYDE (1920) 8:6,
 8:7
 DR. JEKYLL AND MR. HYDE (1932) 4:18,
 6:63
 DR. M 5:10
 DR. MABUSE THE GAMBLER 3:14
 Dr. Mabuse—Der Spieler 3:14
 DR. ORLOFF'S MONSTER 1:20, 1:28,
 1:36
 DR. PHIBES RISES AGAIN 11:47, 11:53,
 11:55
 Dr. Satan, El 2:15
 Dr. Satana y la Magia Negra, El 2:15
 DR. SEX 11:7
 DR. TERROR'S HOUSE OF HORRORS
 8:57
 DR. WHO:
 The Early Years 12:47
 Drache, Heinz 9:16, 9:18
 DRACULA 4:3, 5:17, 6:54, 7:14, 8:58,
 10:23
 DRACULA A.D. 1972 4:10
 Dracula contra Frankenstein 1:27, 1:37,
 3:63
 Dracula in Brianza 4:11
 Dracula le Maudit 2:16, 3:20
 DRACULA, PRINCE OF DARKNESS 1:59,
 9:61
 DRACULA, PRISONER OF FRANKEN-
 STEIN 1:37, 2:9
 DRACULA, THE DIRTY OLD MAN 12:9
 DRACULA VS. FRANKENSTEIN 1:11,
 2:63, 5:7, 12:10
 DRACULA: THE GREAT UNDEAD 11:55
 DRACULA'S DAUGHTER 12:54
 DRAGNET 7:15
 DRAGONS FOREVER 6:14, 11:12, 12:17
 DRAGONWYCK 11:27, 11:38
 Dream, Rinse 3:11
 DRESSED TO KILL 4:19
 Dreyer, Carl 8:6
 DROWNING BY NUMBERS 10:12
 DUAL ALIBI 5:6
 Dubbing
 Mexican Monster Movies & Bavarian
 Fairy Tales 2:19–2:29
 Dudman, Nick 5:12

Due occhi diabolici 6:17
 Due volti della paura, I 5:20
 Duguay, Christian 11:23, 12:13
 Duke, Patty 4:13
 DuMaurier, Daphne 2:15
 Duncan, Jody 10:37
 Duncan, John 1:53
 Duncan, Lindsay 10:14
 DUNE 4:37, 4:64
 Dunham, Duwayne 2:44, 2:47, 4:40
 Dunn, Linwood 6:28, 11:15
 Duperey, Annie 12:21
 Duvivier, Julien 9:14
 Dyer, Zuni 2:27
 Dylan, Bob 3:18, 12:8

E

E Dio disse a Caino... 10:9
 E.T. THE EXTRATERRESTRIAL 6:10,
 7:13
 Earle, Joe 8:52
 EARTH VS. THE FLYING SAUCERS 1:10
 EARTH VS. THE SPIDER 4:59, 10:12,
 11:60
 EASTERN CONDORS 6:14
 Eastman, George 2:12, 4:24
 Eastwood, Clint 12:49, 12:50
 EATEN ALIVE BY CANNIBALS 5:19
 Ebert, Roger 4:63
 Ecologia del delitto, L' 2:16
 ED GEIN—THE AMERICAN MANIAC
 3:59
 ED SULLIVAN SHOW, THE 9:55
 Eden, Jerome 10:11
 Eder, Bruce 11:19
 Edera, Bruno 11:64
 Edeson, Arthur 10:11
 EDGE OF SANITY 7:11
 Edison, Thomas 3:3
 Editore, Fanucci 7:4
 Editorial
 All-Night Movies 2:3
 Barbara Steele Tribute 7:3
 Bava Book 5:3
 EXORCIST Memories 6:3
 Fairy Tales 9:3
 Fantastic Video 12:3
 Lost Films 3:3
 New Changes in VW 10:3
 Philosophy 1:3–1:4
 Soviet Filmmaker Ptushko 8:3
 Vidéaste's Fantasy 4:3
 Vincent Price Tribute 11:3
 EDWARD GEIN 3:59
 EDWARD SCISSORHANDS 6:10, 11:55

- Edwards, Blake 4:63
 Edwards, Glynn 11:20
 Edwards, William S. 6:22, 12:9
 Effroyable Secret du Docteur Hichcock, L' 7:61
 Eggart, Nicole 10:12
 Eguiluz, Enrique 2:8
 EIGHT IS ENOUGH 1:47
 Ein Bild der Zeit 3:14
 Eine Armee Gretchen 12:20
 Eine Jungfrau bei den lebenden Toten 1:38
 Einstein, Charles 11:24
 Eisenstein, Sergei 2:61, 8:34, 8:37
 Ekberg, Anita 2:8, 8:20
 ELEPHANT MAN, THE 2:35
 ELEVEN DAYS, ELEVEN NIGHTS II 2:9
 ELIMINATORS 5:61, 10:6, 11:63, 11:64
 Elles Font Tout 4:21
 Elles Lui Ont Tout Appris 2:16
 Elliott, B. Ron 11:10
 Elliott, Biff 7:21
 Elliott, Denholm 5:7
 Ellison, Harlan 1:56
 Ellison, Ralph 3:41
 Elmes, Frederick 4:44
 Elvira 2:4, 2:5, 3:4, 3:5, 11:58
 ELVIS 1:9
 Emanuelle e gli ultimi cannibali 4:24
 EMANUELLE, QUEEN OF SADOS 8:7, 11:5
 EMANUELLE THE QUEEN 8:7, 11:5
 EMANUELLE'S DAUGHTER 11:5
 EMBRYO 3:8
 EMERALD JUNGLE, THE 3:22, 5:19
 Emerson, Keith 2:6
 Emery, John 11:40
 Emge, David 3:16
 Emmanuelle e le porno notti del mondo No. 2 5:19
 EMMANUELLE EXPOSED 10:9
 EMMANUELLE REPORTS FROM WOMEN'S PRISON 3:8
 Emmurée vivante, L' 7:15
 EMPEROR'S NEW CLOTHES, THE 12:7
 EMPIRE STRIKES BACK, THE 10:23
 ENCOUNTER OF THE SPOOKY KIND II 4:20
 ENCYCLOPEDIA OF HORROR MOVIES, THE 2:29, 3:56, 5:36, 7:32, 7:43, 7:63, 10:4, 12:19
 ENCYCLOPEDIA OF SCIENCE FICTION MOVIES, THE 10:4
 ENCYCLOPEDIA OF WESTERN MOVIES, THE 10:4
 Endemonia 4:24
 ENEMY FROM SPACE 12:36, 12:46
 Engel, Christoph 9:9
 Engel, Joel 1:54, 1:55, 1:56
 Engel, Roger 12:10
 Engels, Robert 2:44
 Englund, Robert 11:9
 Entfesselte begierde 1:35
 Entre les Morts, D' 2:45
 Entre Tenebras 1:40
 Epper, Margo 3:59
 ERASERHEAD 2:39, 2:40, 4:36
 Ercole al centro della terra 1:50–1:52, 5:36, 12:60
 Ercole alla conquista della Atlantide 1:50–1:52
 Ercole contra Moloch 4:10
 Eredità Ferramonti 3:53
 EROTIC ADVENTURES OF ZORRO, THE 10:63
 EROTIC ESCAPE 12:6
 EROTIC GHOST STORY 2, AN 10:17, 10:18
 EROTIC ILLUSION 8:7
 EROTIC RITES OF FRANKENSTEIN, THE 1:21, 1:34, 1:36, 2:17
 EROTIKILL 1:19, 1:26, 1:27, 1:28, 1:33, 1:36, 2:16, 9:21
 EROTIKILLER 7:64
 Erotiques Expériences de Frankenstein, Les 2:17
 Erotismo 3:8
 Escalofrios 1:9
 ESCAPE ARTIST, THE 2:47
 ESCAPE FROM HELL 4:10
 ESCAPE FROM NEW YORK 7:9, 8:58
 ESCAPE FROM WOMEN'S PRISON 10:9
 Escape Infernal 6:18
 ESCAPES 11:55
 Espadachines de la Reina, Los 2:31, 9:9
 Espasmos de Muerte 2:15
 Espejo de la Bruja, El 2:31
 Esper, Dwain 6:57, 11:15
 Espiritismo 2:31
 Essex, Harry 11:16
 Estevez, Emilio 12:10
 Etait une Fois...Le Diable, Il 12:20
 Etrange Visite, L' 3:30
 Eugenie 3:8
 EUGENIE—THE STORY OF HER JOURNEY INTO PERVERSION 2:7, 3:8, 5:61, 12:7
 EUREKA 4:59, 4:60
 Eva, la venere selvaggia 7:43
 Evans, Dale 3:9
 EVE OF DESTRUCTION 7:9, 11:12
 Evelyn, Judith 11:34
 EVENING WITH EDGAR ALLAN POE, AN 11:44

Everett, Chad 4:10
 EVERYTHING YOU ALWAYS WANTED
 TO KNOW ABOUT SEX...
 BUT WERE AFRAID TO ASK 11:3
 EVIL BRAIN FROM OUTER SPACE 2:64
 EVIL CLUTCH 11:8
 EVIL DEAD, THE 2:57-2:60, 3:61, 11:8
 EVIL EYE 5:36, 5:41, 5:54, 8:22
 EVIL OF FRANKENSTEIN 8:55
 EVIL TOONS 11:11
 EVILSPEAK 2:58
 Exorcisme 1:36
 Exorcismes et messes noires 1:28, 1:36,
 1:38
 EXORCISM'S DAUGHTER 5:7
 EXORCIST II: THE HERETIC 2:60, 6:50,
 6:51, 10:5
 EXORCIST III, THE 5:11, 6:29, 6:49, 6:51,
 6:53, 10:5
 EXORCIST, THE 2:14, 2:58, 2:60, 3:12,
 3:42, 5:7, 6:3, 8:52, 8:64, 9:63,
 10:61, 12:24
 Missing Scenes 6:32-6:54
 Subliminal Images 6:20-6:31
 Expériences Erotiques de Frankenstein,
 Les 1:21
 EXPERIMENT IN TERROR 4:63
 Exploits Erotiques de Maciste dans
 L'Atlantid, Le 2:17
 EXPLORERS 2:50, 2:54, 3:11, 4:10, 4:63,
 10:14
 EXTERMINATORS, THE 1:16
 Extrano Amor de los Vampiros, El 2:7
 Extrano Viaje, El 1:28
 EXTRAORDINARY ADVENTURES OF
 MR. WEST IN THE LAND OF THE
 BOLSHEVIKS, THE 7:10
 EYEBALL 8:20
 EYES OF LAURA MARS 8:58
 EYES WITHOUT A FACE 2:14, 5:19

F

F FOR FAKE 4:47
 F-TROOP 11:48
 Fabares, Shelley 2:40
 Fabritzi, A. 10:20
 FABULOUS BARON MUNCHAUSEN,
 THE 2:14
 FACE OF THE SCREAMING WEREWOLF
 3:11
 FACELESS 4:22, 5:62
 FACES OF DEATH 4 7:15
 FADE TO BLACK 6:13
 FAERIE TALE THEATRE:
 BOY WHO LEFT HOME TO FIND OUT

ABOUT THE SHIVERS,
 THE 11:55
 SNOW WHITE AND THE SEVEN
 DWARFS 11:55
 FAHRENHEIT 451 4:58
 Fairchild, Morgan 12:13, 12:14
 Fairy Tales 9:4-9:12
 Fajardo, Eduardo 6:19
 Fale, Enrico 3:46
 Falk, Eric 2:10, 3:19, 3:62
 FAME 2:6
 FAN, THE 8:42
 FANGORIA'S WEEKEND OF HORRORS
 2:15
 FANGS OF THE LIVING DEAD 8:20
 Fani, Leonara 11:13
 FANNY HILL 4:11, 6:63
 FANTASIA 4:12, 4:21, 6:62, 10:3, 10:24,
 10:25
 Ave Maria 10:25
 Night on Bald Mountain 10:25
 Pastoral Symphony, The 10:25
 FANTASIA: THE MAKING OF A MASTER-
 PIECE 10:25
 FANTOMAS 1:16
 Fantômas 9:22
 Fantômas contre Scotland Yard 9:22,
 9:23
 Fantômas se Dechaine! 9:22, 9:23
 FANTOMAS VS. SCOTLAND YARD 1:16
 Fantômes de Sodome, Les 5:19
 FAR FROM THE MADDING CROWD
 4:29, 4:58
 Farmer, Donald 6:57, 9:62
 Farmer, Mimsy 7:16
 Farrell, Henry 11:21
 Farrow, Mia 7:7
 Farwagi, André 4:11
 Fascinant Capitaine Clegg, Le 2:17
 Fascination 1:59, 2:15
 Fasquel, Maurice 7:6
 Fassbinder, Rainer W. 4:11, 8:21
 FATAL MISSION 2:17
 Fatiche di Ercole, La 5:40
 Fauves Meurtriers 3:19
 Fava, Mario 7:43
 Fava, Otello 5:50
 FEAR 2:18, 11:5
 FEAR CHAMBER 12:6
 FEARLESS VAMPIRE KILLERS, THE 3:11
 Fein, David C. 10:37, 10:40, 12:6
 Feineman, Neil 4:61
 Feist, Frances 1:49
 Felicita nel Peccato, La 3:20
 Fellini, Federico 1:9, 1:61, 3:7, 3:37, 4:7,
 5:59, 6:63, 7:31, 7:50, 7:51, 7:52,
 7:55, 10:17, 11:60

- Fellous, Roger 9:14
 FEMALE JUNGLE 8:15
 FEMALE PLASMA SUCKERS 9:12
 Femmine in gabbia 10:62
 Fenech, Edwige 5:64, 10:7
 Fenn, Sherilyn 2:39, 4:19
 Ferguson, Frank 7:64
 Ferman, James 2:58, 2:59
 Fernan-Gomez, Fernando 1:39
 Ferrante, Pino 5:20
 Ferrara, Abel 4:10
 Ferrari, Marco 1:40
 Ferrer, Miguel 4:63
 Ferrigno, Lou 1:6
 Ferris, Paul 5:16, 11:53, 11:54
 Ferro, Pablo 4:15
 Ferroni, Giorgio 4:10, 5:59, 8:9, 8:25, 12:11
 Feuillade, Louis 3:15
 Fiander, Lewis 4:29, 4:30
 Fidani, Demofilo 11:5
 Fidenco, Nico 4:24
 Field, Sally 2:20
 Field, Shirley Anne 6:61
 Fields, Tara 3:47
 FIGHT THE POWER LIVE 7:64
 Filippucci, Lucio 6:5
 Fille de Dracula, La 1:28, 1:36
 FILMS OF FREDDIE FRANCIS, THE 8:55, 9:59
 FILMS OF ROGER CORMAN, THE:
 Brilliance On a Budget 4:56, 5:22
 FINAL APPOINTMENT 9:61
 FINAL CUT 2:61
 FINDERS KEEPERS, LOVERS WEEPERS 3:56
 FINISHING SCHOOL 10:9
 Finlay, Frank 12:9
 Finley, William 11:20
 FIRE WITH FIRE 7:9
 FIRST YOU DREAM, THEN YOU DIE 5:6
 Fisher, Carrie 10:23
 Fisher, Terence 1:61, 4:6, 8:55, 9:59-9:61, 10:5, 10:27, 11:28, 12:34, 12:46, 12:47
 FIVE FOR HELL 2:62
 FIVE GRAVES FOR A MEDIUM 7:32-7:45
 FIVE GUNS WEST 4:50
 FIVE LOOSE WOMEN 10:9
 FIVE MILLION YEARS TO EARTH 2:16, 12:47
 FLAMING STAR 7:61
 Flanders, Ed 6:49
 FLASH GORDON 4:59, 4:61, 6:8
 FLASHDANCE 2:6, 5:10
 FLATLINERS 5:17
 Fleischer, Dave 9:10
 Fleischer, Max 9:46, 11:10
 Fleischer, Richard 11:24
 Fleming, Victor 8:31
 FLESH + BLOOD 5:63
 FLESH AND FANTASY 5:57
 FLESH AND THE FIENDS, THE 1:11, 3:13, 11:20
 FLESH EATERS, THE 4:14, 9:14, 9:16, 10:11
 FLESH FEAST 10:9
 FLESH FOR FRANKENSTEIN 1:9, 11:13
 Fletcher, Louise 6:51
 Fletcher, Page 12:18
 Flety, Martine 4:22
 Flicker, Theodore J. 1:7
 FLIGHT INTO HELL 2:9
 FLIGHT TO MARS 2:52
 FLOATING INTO THE NIGHT 4:45
 Flon, Suzanne 10:45, 10:55, 10:56
 Florey, Robert 2:12
 Floyd, Nigel 3:27
 Fluch der Gruenen Augen, Der 8:59
 Flucht von der Todesinsel 11:12
 Fluegel, Darlance 2:5
 FLY II, THE 6:9
 FLY, THE 3:20, 10:5, 11:28, 11:42, 11:43, 11:55, 11:59, 12:12
 FOG, THE 8:58
 FOLDS OF THE FLESH 6:19
 Foley, James 1:11
 Foley, Jim 2:20
 Folie Meurtrière 7:15
 FOLKS AT RED WOLF INN, THE 1:9, 7:6
 Follows, Megan 8:64
 Fonda, Bridget 5:11, 12:23
 Fonda, Peter 7:27
 Fondato, Marcello 5:34
 FOOD OF THE GODS 4:23
 FOOD OF THE GODS II 12:18
 FOR LOVE OR MURDER 2:11
 Foray, June 8:12, 9:10
 FORBIDDEN CITY, THE 3:40
 FORBIDDEN DAUGHTERS 9:17
 FORBIDDEN PASSIONS 6:7
 FORBIDDEN PLANET 1:12, 1:13, 8:58
 Ford, John 3:9, 4:48, 9:60, 11:15, 12:55
 Ford, Margaret 2:58
 FORD THEATER 11:53, 11:56
 Ford, Wallace 12:55
 Forget, Susan 4:13
 Forque, Jose Maria 1:16
 Fort, Garrett 12:55
 Forte, Fabian 7:6
 Fosse, Bob 4:62
 Fossil Food Chain 11:11
 Foster, Jodie 8:18, 12:8
 Foster, Lina 1:15

- Foster, Robert 3:8
 FOUR FLIES ON GREY VELVET 6:17,
 8:45, 8:46, 10:17, 12:54
 FOUR-SIDED TRIANGLE, THE 4:6, 9:61,
 12:34
 FOURTH MAN, THE 7:9
 Fowler Jr., Gene 8:14, 11:24
 Fowles, John 10:11
 Fox, James 4:59
 Fox, Lee 12:41
 Fox, Michael J. 3:9
 Fragasso, Claudio 4:24
 FRAGILE GEOMETRY: The Films,
 Philosophy, and Misadventures of
 Nicolas Roeg 4:57-4:61
 Francen, Victor 8:17
 Franciosa, Anthony 2:56
 Francis, Anne 1:56
 Francis, Freddie 8:55-8:58
 Francisci, Pietro 7:43, 9:46
 Franciscus, James 2:56, 8:20
 Franco, Francisco 1:22, 5:7
 Franco, Jess 1:9, 1:14, 1:15, 1:16, 1:59,
 2:7, 2:8, 2:9, 2:10, 2:16, 2:17, 2:18,
 3:7, 3:8, 3:19, 3:20, 3:21, 3:22, 3:62,
 3:64, 4:5, 4:11, 4:21, 4:22, 4:27,
 5:20, 5:61, 5:62, 6:6, 6:15, 6:16,
 7:11, 7:15, 7:64, 8:15, 8:19, 8:20,
 8:22, 8:61, 9:17, 9:20, 9:21, 10:9,
 10:14, 11:5, 11:12, 11:13, 12:3, 12:7
 Directrospective 1:18-1:34
 Interview 1:39-1:41
 Selective Videography 1:35-1:38
 Franco, Jesús. See Franco, Jess
 Franco, Ricardo 1:41
 Franju, Georges 9:14, 9:15
 Frank, Horst 2:56
 Frank, Jess 1:28
 Frankenheimer, John 2:39, 2:47, 11:15
 FRANKENHOOKER 2:10, 5:64
 FRANKENSTEIN 3:3, 5:49, 8:41, 10:5,
 10:11, 11:16, 11:35
 FRANKENSTEIN 1970 12:63
 FRANKENSTEIN AND THE MONSTER
 FROM HELL 10:5, 10:27
 FRANKENSTEIN CONQUERS THE
 WORLD 4:22
 FRANKENSTEIN CREATED WOMAN
 9:61, 12:46
 FRANKENSTEIN MEETS THE SPACE
 MONSTER 12:53
 FRANKENSTEIN MUST BE DESTROYED
 10:5
 FRANKENSTEIN UNBOUND 5:10, 5:11,
 12:22-12:24
 FRANKENSTEIN'S BLOODY TERROR
 2:8
 FRANKENSTEIN'S DAUGHTER 2:4, 3:4,
 6:61, 7:23, 8:62
 Franklin, Richard 10:18
 Frasier, David K. 3:56, 4:11
 Frau Holle 9:6
 FRAU HOLLY 2:31, 9:6
 Frauen fur Zellenblock 9 1:32, 11:12
 Frauen im Liebeslager 6:15
 Frauengefangnis 1:15, 1:32
 FRAULEIN DEVIL 1:18
 FRAULEINS IN UNIFORM 12:21
 Frazetta, Frank 6:6
 FREAKS 5:59, 8:37, 12:55
 Freberg, Stan 11:58
 Freda, Riccardo 1:16, 1:41, 2:18, 3:37,
 4:6, 4:14, 5:6, 5:20, 6:19, 7:36, 7:46,
 7:49, 7:50, 7:52, 10:6, 10:14, 11:5
 FREDDY'S DEAD: THE FINAL NIGHT-
 MARE 11:6, 11:8
 Fredersdorf, Herbert B. 9:5, 9:6, 9:9
 FREEJACK 12:10
 Frees, Paul 9:10, 9:35, 9:40
 Freleng, Friz 8:13
 Frenesie Erotische di una ninfomane
 3:20
 Freund, Karl 3:15, 8:55
 Frid, Jonathan 3:12
 FRIDAY THE 13TH 12:24-12:25
 PART 1-7 12:25
 Friedkin, William 2:58, 3:12, 3:14, 3:42,
 6:3, 6:20-6:31, 6:32-6:54, 10:8,
 12:64
 Friedman, Brent 12:12
 Friedman, David F. 6:56-6:57, 9:18,
 9:62, 10:11, 11:10, 12:6
 Frobe, Gert 10:58
 Frollo, Leone 6:5
 FROM A TO Z-Z-Z-Z 11:31
 FROM CALIGARI TO HITLER 8:25
 FROM HELL IT CAME 8:61
 FROM RUSSIA WITH LOVE 2:9
 FROM THE LIFE OF THE MARIONETTES
 4:19
 FROM THE MIXED-UP FILES OF
 MRS. BASIL E. FRANKWEILER 5:7
 FROM THE TWILIGHT ZONE 1:55
 Front 8:39
 Frost, Mark 2:32, 2:35, 2:36, 2:44, 2:47,
 2:48, 2:49, 4:64
 Frost, R.L. 10:11, 11:5
 Frost, Warren 2:38
 FROZEN TERROR 2:9, 3:31
 Frumkes, Roy 4:24
 Frustra e il corpo, La 2:13, 4:21, 5:36,
 7:5, 11:7
 FRUSTRATION 2:8
 Fuchsberger, Joachim 4:14, 9:13, 9:19

Fuest, Robert 11:46, 11:47
 FUGITIVE, THE 2:41, 2:45, 2:49
 FUGITIVE GIRLS 4:10, 10:9
 Fuhrankenshutain tai Barugon 4:22, 6:58
 Fuji, Tatsuya 8:16
 Fulcanelli 3:33, 3:35
 Fulci, Lucio 1:5, 1:14, 1:59, 2:6, 2:62,
 3:22, 3:62, 4:11, 5:19, 5:20, 5:21,
 5:43, 5:64, 6:18, 7:8, 7:15, 8:22,
 9:64, 11:8
 FULL LENGTH ANIMATED FEATURE
 FILMS 11:64
 Fuller, Sam 11:39
 Fulton, John P. 11:35, 12:53
 FUNHOUSE, THE 2:58, 11:19, 11:20
 Fureur Meurtrière 5:19
 Furie, Sidney J. 8:19
 Furlong, Edward 10:31
 FUTURE TENSE:
 The Cinema of Science Fiction 12:47

G

Gabrielle, Monique 2:51
 Gagne, Paul 8:62
 GALAXY OF TERROR 10:13, 10:39
 Galbo, Cristina 4:26, 6:19
 Gale, David 5:9, 12:60
 Galligan, Zach 2:55
 Gallo, Lew 3:63
 Gallu, Samuel 4:5
 Gambier, Karine 3:62, 11:12
 GAMBLING GHOST, THE 7:13
 Gambon, Michael 3:10, 4:11
 GAMES LOVERS PLAY, THE 5:7
 Gance, Abel 8:17
 GANJA & HESS 2:8, 3:3, 3:38-3:57,
 5:64, 10:63
 Gänsemagd, Die 9:6, 9:12
 Garcia, Andy 2:20
 Garden, Eva 1:34, 2:10
 Gardenia, Vincent 11:5
 Gardens, Max 12:64
 Gardner, Ava 11:44
 Garfunkel, Art 4:60
 Gariazzo, Mario 8:7
 Garrett, Roy 8:7
 Garris, Mick 7:13
 Garrone, Riccardo 7:34
 Garrone, Sergio 5:19, 10:18
 Gartner, James 1:15, 1:16
 Garvin, Gregg 11:14
 GASLIGHT 11:34
 Gastaldi, Ernesto 2:13, 5:20
 Gates, Lanian 6:11
 GATES OF HELL, THE 1:14, 8:21, 8:22
 GATEWAYS TO THE MIND, THE 8:12,
 8:13
 Gato con Botas, El 9:5
 Gatti rossi in un labirinto di vetro 8:20
 Gatto a nove code, Il 2:55
 Gatto nel cervello, Un 5:21
 Gauthier, Jacques 6:10
 Gavin, Erica 2:14
 Gavin, John 5:5
 GAY PURR-EE 2:6
 Gazarra, Ben 5:6
 Géant de la Steppe, Le 9:35, 9:47
 Gefangene Frauen 1:33, 1:36, 3:63
 Geheimnis der Grunen Stecknadel, Das
 8:20
 Geheimnis der Schwarzen Koffer, Das
 9:17
 Gein, Ed 3:59
 GEISHA PLAYMATES 5:26
 Geisinger, Elliot P. 10:14
 Gemidos de Placer 1:36, 1:37, 1:41
 Gemser, Laura 2:9, 2:11, 2:12, 5:19, 6:15
 Genet, Jean 11:9
 GENIE OF DARKNESS, THE 2:8, 2:22
 GENIUS AT LARGE 12:56
 Genn, Leo 5:6
 Genschow, Fritz 9:6, 9:8, 9:12
 Gentil, Michel 8:19
 Gentilomo, Giacomo 9:46
 George, Screaming Mad 12:60
 GEORGIA, GEORGIA 3:41
 Gerasimov 8:34
 Gerino, Dante 7:19
 Gershenson, Joseph 1:52
 Gershuny, Theodore 2:11
 Geschaendete Rose, Die 12:21
 GESTAPO'S LAST ORGY, THE 4:10
 Gestiefelte Kater, Der 9:5
 GHOST GALLEON, THE 3:22
 GHOST HOUSE 1:9
 GHOST, THE 4:14, 7:46, 7:50, 7:61,
 10:62, 12:5
 GHOSTBUSTERS 6:3
 GHOSTKEEPER 1:15
 GHOSTLIGHT 5:19
 Giallo à Venezia 11:13
 GIANT BEHEMOTH, THE 7:8
 GIANT CLAW, THE 2:62
 GIANT OF MARATHON, THE 5:37, 5:57
 GIANT OF METROPOLIS 9:19, 10:14
 GIANT ROBO 2:64
 Gibbins, Duncan 7:9
 Gibert, Guy 1:16, 2:18
 Gibson, William 9:15
 Gielgud, John 11:50
 Gifford, Barry 4:17
 Gilbert, Gabrielle 8:52

- Gilkyson, Terry 12:55
 Gilliam, Terry 2:14, 4:14
 Gilling, John 1:11, 3:20, 10:13, 11:20
 Gilman, Sam 2:42
 Gilroy, Frank D. 4:4
 GINGER 10:18
 Giordan, Maria Angela 7:5
 Giorgi, Eleonora 7:5, 9:64
 Giovannini, Giorgio 5:54, 10:14
 Giovannini, Maria 8:59
 Girard, Bernard 3:8
 Girardot, Annie 1:40
 Girdler, William 6:31
 GIRL IN A SWING, THE 3:17
 GIRL WHO KNEW TOO MUCH, THE
 5:36, 5:41
 GIRLS OF DON JUAN, THE 1:9
 Girolami, Enzo 10:20
 Girolami, Marino 4:24
 Girotti, Massimo 1:40
 Gish, Lillian 11:50
 Gizzi, Claudio 1:8
 Glasser, Albert 10:12
 Glatter, Lesli Linka 2:44
 Gleason, Jackie 3:63
 Glen, John 12:35
 Glenn, Scott 2:11, 6:13
 Gliere, Reinhold 10:63
 Glinka 10:63
 GLORY 8:58
 Gloutonnes, Les 2:17
 Glover, Bruce 6:13, 12:53
 Glover, Danny 6:13
 Goaz, Harry 2:39
 Goblin 8:46, 8:63
 Godard, Jean-Luc 1:17, 1:32, 12:14
 Godenzi, Joyce 6:14, 11:11
 GODFATHER, THE 4:48, 7:28
 GODFATHER III, THE 4:3, 7:28
 GODZILLA 5:8
 GODZILLA 1985 4:22, 10:4
 GODZILLA FANTASIA 12:61
 Goebbels, Josef 9:16
 Gogol, Nikolay 2:35, 7:50, 8:25, 8:26,
 9:42, 12:60
 Gojira 4:22
 Gojira tai Biollante 4:22
 Golan, Menachem 4:47
 Gold, Jack 6:7
 GOLD OF THE AMAZON WOMEN 2:8
 Goldblatt, Mark 10:34
 Goldblum, Jeff 10:5, 12:12
 GOLDEN EGG, THE 10:17
 GOLDEN GOOSE, THE 2:31, 9:7, 10:15
 GOLDEN KEY, THE 11:64
 Golden, Pappy 6:57
 Goldene Gans, Die 9:7, 9:12
 Goldstein, Al 10:64
 Goldstein, Jenette 10:36, 10:38
 Goldstone, James 7:27
 Goldwyn, Samuel 2:63
 Golem, Le 9:14
 Golenc, Maja 4:51
 GOLIATH AND THE DRAGON 3:6, 3:14
 GOLIATH AND THE VAMPIRES 3:14
 Gollmar, Judge Robert H. 3:59
 Gomez, Fernando Fernan 1:28, 3:21
 Goncharov, V. 8:26
 Goode, Frederic 4:5
 Goodell, Gregory 11:20
 Goodman, Ann 1:56
 Goodsell, Greg 10:7
 Goodwin, Michael 2:60-2:61, 4:56, 7:29,
 9:49
 Gordon, Bert I. 4:59, 10:12
 Gordon, Keith 10:5, 11:5
 Gordon, Richard 8:59
 Gordon, Robert 3:19
 Gordon, Stuart 5:9, 10:8
 Gore, Michael 10:23
 GORGO 7:8, 11:7, 11:60
 GORGON, THE 9:61
 Goslins, Maartin 2:53
 GOSPEL ACCORDING TO SAINT
 MATTHEW, THE 7:64
 Gottlieb, Carl 2:50, 2:51, 2:52, 2:53
 Gottlieb, Franz Josef 9:13
 Gough, Lloyd 6:6
 Gough, Michael 3:19, 12:19
 Gould, Elliott 6:7
 Gra, Jorge 6:19
 Graciani, Albino 3:21
 GRADUATE, THE 1:13
 Graham, Bill 9:55
 Grahame, Gloria 1:16
 Granados, Laura 3:21
 GRAND ILLUSION 4:5
 GRANDMOTHER, THE 3:13
 GRANDMOTHER'S HOUSE 1:47
 Grant, Arthur 5:16, 8:57
 Grant, Cary 6:22
 Grau, Jorge 2:63, 3:8, 4:25, 7:17
 Grau, Paolo 3:19
 GRAVEYARD OF HORROR 8:61
 Gray, Lorna 1:34
 Gray, Paul 3:19
 GREAT MOUSE DETECTIVE, THE 9:11
 GREAT WHITE 8:20
 GREATEST, THE 3:55
 GREATEST SHOW ON EARTH, THE 2:21
 Green, A.S. 9:39
 GREEN ACRES 10:12, 12:56
 Green, Anthony 12:40
 Green, Dick 4:44

GREEN HELL 11:46
 Green, Hilton A. 3:59, 5:5
 Green, Joseph 2:5
 Green, Nigel 11:62
 Green, Pamela 6:5, 7:64
 GREEN PASTURES 11:33
 Greenaway, Peter 3:10, 5:64, 10:12
 Greenburg, Adam 10:36, 10:37
 Greenburg, Dan 3:12
 Greene, David 2:8
 GREETINGS 3:8
 Grefé, William 2:16, 2:27
 GREMLINS 2:50, 2:54, 2:55, 4:10, 4:19,
 6:63, 8:12
 GREMLINS 2: THE NEW BATCH 2:55,
 3:11, 4:9, 4:10, 4:19, 6:19, 6:63
 New Video Footage 4:9-4:10
 Greta, Haus ohne Manner 1:32
 GRETA THE MAD BUTCHER 1:36, 1:59,
 3:63
 Grey, Nan 11:35
 Grey, Sibyla 6:18
 Grier, Pam 3:7
 Gries, Tom 3:55, 10:9
 Griffin, Ada 3:43
 Griffin, Jack 3:8
 Griffith, Charles 4:13
 GRIM REAPER, THE 1:14, 4:23, 4:24
 Grimaldi, Eva 11:13
 Grimm, Jacob and Wilhelm 8:28, 9:3,
 9:5, 9:40
 Grinevsky, Aleksandr 9:39
 Grinter, Brad F. 2:19, 9:4, 10:9
 Gritos en la Noche 1:20, 3:20
 Groembos, Maria 11:14
 Groom, Sam 10:61, 10:62
 Grot, Anton 12:52
 Grothe, Wilhelm 9:9
 Grothum, Brigitte 9:19
 Gruft mit dem Rätselschloss, Die 9:13
 GUARDIAN, THE 3:12
 Gudonov, Alexander 10:15
 Guerin, Florence 6:16
 Guerra, Ugo 5:34
 Guest, Val 12:30, 12:33-12:47
 Guettard, Nicole 1:34
 GUIDING LIGHT, THE 7:15
 Guiol, Fred 12:56
 GULLIVER'S TRAVELS 8:27
 Gulpilil, David 4:59
 GUN CRAZY 6:7, 6:11
 GUNFIRE 6:7
 Gunn, Bill 3:3, 3:38, 3:39-3:57
 Gunn Jr., William. See Gunn, Bill
 GUYVER, THE 12:60
 GWENDOLINE 8:63

H

H-MAN, THE 4:21
 H.O.T.S. 5:63
 Haas, Charlie 3:11
 HACK O' LANTERN 12:6
 Hackett, Buddy 10:61
 Haggard, Piers 12:46
 Haggerty, Dan 2:11, 6:13
 Hahn, Archie 2:52
 Haig, Sid 5:23, 5:30, 7:21, 7:29
 Hakuchu no Torima 12:14
 Halas, John 11:64
 Hall, Angus 8:17
 Hall, Arsenio 2:51, 12:64
 Haller, Danny 11:44
 HALLOWEEN 2:15, 5:61, 8:55, 8:58
 HALLOWEEN II 8:58
 HALLOWEEN III: SEASON OF THE
 WITCH 8:55, 8:58
 HALLOWEEN NIGHT 12:6
 Halsey, Brett 1:5, 2:18, 5:21, 8:22
 Halsey, Megan 5:9
 Hamill, Mark 12:60
 Hamilton, John 8:20
 Hamilton, Judd 6:7
 Hamilton, Linda 10:29, 10:31, 10:34
 Hamilton, Stan 10:19
 HAMLET 11:21, 11:31
 HAMMETT 4:59, 4:61
 Hammid, Alexander 4:19
 Hampton, Orville 8:19
 Hand, David 8:31
 HAND OF A DEAD MAN, THE 1:28, 2:17,
 3:21
 HANGING WOMAN, THE 3:22
 HANGOVER SQUARE 11:38
 HANSEL & GRETEL 9:5
 HANSEL AND GRETEL 9:5, 10:21
 Hansel und Gretel 9:5
 Hänsel und Gretel 9:6
 Hansen, Joachim 9:17
 HAPPINESS 7:10
 HAPPINESS CAGE, THE 3:8
 Harareet, Haya 3:14
 HARDWARE 4:16, 10:6
 Hardwicke, Cedric 11:35, 11:41, 11:43,
 11:44
 Hardy, Phil 2:29, 3:56, 5:36, 7:32, 7:63,
 10:4-10:5, 12:19, 12:64
 Hardy, Sam 12:4
 Hargitay, Mickey 4:10
 Hark, Tsui 4:19, 6:14, 7:14, 9:12, 9:20,
 10:18, 11:11, 12:17
 Harrington, Curtis 3:18, 4:5, 4:8, 4:19,
 4:49, 7:21, 7:25, 7:29, 9:49, 11:32,

- 12:11
Harris, Denny 2:17
Harris, Jo Ann 12:49
Harris, Joel Chandler 10:27
Harris, Maxine 9:58
Harris, Richard A. 10:34
Harris, Robert H. 8:15
Harris, Thomas 8:18
Harrison, Jennilee 7:8
Harrison, Rex 11:34
Harrison, Richard 5:21
Harrison, Sandra 8:13
HARRY AND THE HENDERSONS 4:15
Harry, Burton Lee 8:52
Harryhausen, Ray 1:10, 3:11, 5:12, 7:8,
9:37, 12:15, 12:16
Hart, Harvey 2:8
Hartford-Davis, Robert 2:17
Hartman, Elizabeth 12:49
Harvey, Herk 1:47, 1:49, 2:62
Harvey, Jack 4:34
Haskin, Byron 2:12
Hatch, Ernest 12:8
HATCHET FOR THE HONEYMOON 2:16,
6:19
Hatfield, Hurd 12:11
Hauer, Rutger 9:12
HAUNTED PALACE, THE 5:16, 7:62,
8:17, 10:12, 11:27, 11:45, 11:56,
12:11
HAUNTING OF HILL HOUSE, THE 7:57
HAUNTING OF MORELLA, THE 10:12
Hawdon, Robin 4:10
Hawke, Ethan 2:54
Hawkins, Frank 12:36
Hawkins, Jack 11:31
Hawkins, William 12:21
Hawks, Howard 8:55, 12:57
Hawthorne, Nathaniel 11:38, 11:60
Hayashi, Hikaru 12:15
Hayers, Sidney 5:15
Hayes, Helen 11:33, 11:50
Hayes, Peter Lind 4:16
Haynes, Todd 11:9
Hays, Will 4:18
Haze, Jonathan 5:23, 7:21
HE WALKED BY NIGHT 4:63
Healy, Mary 4:16
HEART AT FIRE'S CENTER, A:
The Life and Music of Bernard
Herrmann 11:19
HEART OF DARKNESS 11:15
HEARTBEEPS 11:6
HEARTBREAK HOUSE 11:33, 11:34
HEARTS OF AGE, THE 11:15
HEARTS OF DARKNESS: A
FILMMAKER'S APOCALYPSE 8:16
HEATHERS 1:25
Hecht, Ben 12:59
Hedison, David 2:11, 11:42
Hedren, Tippi 6:11
Heinzelmaennchen, Die 9:7
HELEN OF TROY 4:10
Helga la Louve de Spielberg 6:16
HELL SHIP MUTINY 10:11
HELL TRAIN 6:18
HELL-BENT FOR ELECTION 2:6, 2:7, 8:9
HELLBOUND: HELLRAISER 2 9:23
HELLFIRE CLUB, THE 7:14, 10:13
HELLFIRE ON ICE PART 2 4:10
HELLHOLE WOMEN 1:28, 1:36, 2:64,
3:19, 3:62, 3:64
Hellman, Monte 4:60, 5:22, 6:7
Hellman, Oliver 4:24
HELLRAISER 12:61
HELLTRAIN 1:15, 1:18
HELTER SKELTER 10:9
Hemingway, Ernest 4:50
Hemingway, Susan 3:21
Hemmings, David 8:47, 8:63
HEMO THE MAGNIFICENT 8:11, 8:12
Hendrix, Jimi 1:9
Hendry, Ian 11:31
Henenlotter, Frank 1:27, 2:11, 3:16, 8:45,
11:7
Henn, Carrie 3:24, 10:38
Henrickson, Lance 10:31, 10:38
HENRY AND JUNE 5:12
Henson, Jim 3:16, 4:17, 4:60, 5:22
Hepburn, Katharine 11:48
HER ALIBI 8:58
Herazo, Tina 2:11, 6:13
HERCULES 1:6, 5:5, 5:40, 5:49, 8:37
HERCULES AND THE CAPTIVE WOMEN
1:50-1:52, 3:6
HERCULES AT THE CENTER OF THE
EARTH 1:50-1:52
HERCULES CONQUERS ATLANTIS
1:50-1:52
HERCULES IN THE HAUNTED WORLD
1:50-1:52, 2:13, 3:14, 5:36, 8:37,
12:60
HERCULES UNCHAINED 1:52, 2:11, 6:5,
8:37
HERCULES VS. MOLOCH 4:10
HERCULES VS. THE HYDRA 4:10
HERCULES—PRISONER OF EVIL 4:7
HERE IS A MAN 11:18
Herédia, Irene López 10:45
Herion, Ursula 9:7
HERITAGE OF CALIGULA—AN ORGY OF
SICK MINDS, THE 11:5
HERITAGE OF HORROR, A :
The English Gothic Cinema 12:47

HERITAGE OF HORROR, A:

The English Gothic Cinema (1946-72) 9:59
 Herrmann, Bernard 8:15, 11:14, 11:19
 Hersey, John 4:4
 Hershberger, Gary 2:41
 Hertel, Günter 9:9
 Herts, Kenneth 7:6
 Hess, David 7:16, 12:6
 Hessler, Gordon 2:17, 3:17, 10:62, 11:58
 Heusch, Paolo 2:13
 Hewlett, David 11:23
 HEX 2:11, 6:13
 Heywood, Anne 3:22, 9:12
 HI, MOM! 3:8
 Hickey, William 10:15
 HIDDEN, THE 2:15, 12:17
 HIDEAWAYS, THE 5:7
 HIDEOUS SUN DEMON, THE 2:4, 3:4
 HIDER IN THE HOUSE 12:53
 Higgins, Claire 9:23
 HIGH FINANCE WOMAN 8:9
 HIGHWAY DRAGNET 5:6
 Hill, Craig 6:19
 Hill, Jack 2:61, 3:8, 4:49, 4:56, 5:22-5:31, 7:3, 7:18-7:29, 8:16, 9:49, 9:53
 HILL STREET BLUES 2:25
 Hill, Terence 2:11
 Hilliard, Richard L. 4:16, 12:15
 Hilligoss, Candice 1:47
 HILLS HAVE EYES, THE 3:63, 5:31, 11:9
 Hillyer, Lambert 12:54
 Hilton, George 5:20, 6:19, 7:15, 10:7
 Hilton, Ingrid 2:8
 Hines, Gregory 7:9
 Hinton, James E. 3:41
 Hird, Thora 12:44
 HIROSHIMA 4:4
 HIS KIND OF WOMAN 11:56
 Histoires Extraordinaires 11:60
 Historia de la Frivolidad 4:28
 Historia Para No Dormir 4:26
 HITCH-HIKE 12:6
 Hitchcock, Alfred 1:55, 2:15, 2:39, 2:45, 3:58-3:60, 4:19, 5:4, 5:14, 6:11, 6:22, 6:25, 6:35, 7:13, 7:64, 8:6, 8:13, 8:15, 10:17, 10:19, 10:24, 10:60, 11:23, 11:24
 Hitchcock, Patricia 5:5
 HITCHCOCK/TRUFFAUT 3:7
 HITCHER 2 11:13
 HITCHER IN THE DARK 11:13
 Ho, Yim 9:20
 Hobart, Rose 4:18
 Hochstatter, Zoran 10:13
 HOCKEY NIGHT 8:64

Hodges, Mike 4:61
 Hoffman, Harold 4:5
 Hoffmann, E.T.A. 8:25
 Hoffmeister, John 3:43
 Hogue, Jeffrey C. 8:4, 8:5, 9:4-9:12, 9:35, 10:14
 Holden, Anton 11:6
 HOLE IN THE HEAD, A 8:12
 HOLIDAY STORYBOOK 9:6
 Hollander, Frederick 4:16
 Holleb, Allan 6:7
 Holliday, Billy 1:32
 Hollister, Steve 11:6
 Hollmann, Frank 9:21
 HOLLYWOOD HORROR HOUSE 1:9
 HOLLYWOOD SCRIPT GIRL 9:17
 HOLLYWOOD STRANGLER MEETS THE SKID ROW SLASHER, TH 6:7
 HOLLYWOOD: THE GOLDEN YEARS 11:15
 Holocausto de los Zombies 4:24
 Holyfield, Evander 3:10
 Hombre que Vino de Ummo, El 1:11, 2:18
 Hombre se Nace Policia se Muere 8:22
 Hombre y el Monstruo, El 2:31
 HOME MOVIES 11:5
 HOME SWEET HOME 6:7
 HOMEGEIST 9:12
 HOMICIDAL 3:60, 11:62
 Homme H, L' 4:21
 Honda, Inoshiro 3:19, 5:8
 HONEY, I SHRUNK THE KIDS 8:64
 HONEYBABY, HONEYBABY 3:56
 HONEYMOON WITH A STRANGER 7:57
 HOOKER CULT MURDERS, THE 2:8
 Hooper, Tobe 1:11, 3:59, 5:7, 5:31, 7:11, 11:19
 Hope, Bob 11:53
 Hope, William 10:38
 Hopkins, Anthony 5:7, 8:18
 Hopkins, Jerry 9:56
 Hopkins, Miriam 1:9, 4:18
 Hopkins, Stephen 6:13
 Hopper, Dennis 1:11, 3:18, 4:36, 4:37, 12:8
 Hordern, Michael 11:31
 Horible Docteur Orlof, L' 1:35
 Horner, James 4:22
 Horribile segreto del Dottore Hichcock, L' 7:36
 HORRIBLE DR. HICHCOCK, THE 2:13, 5:6, 5:20, 7:50, 7:57, 7:61, 8:19, 10:6, 12:5
 HORRIBLE SEXY VAMPIRE, THE 5:19
 HORROR HOTEL 3:60
 HORROR OF DRACULA 6:15, 9:60, 11:4

- HORROR OF PARTY BEACH, THE 2:63,
2:64, 4:16, 5:60
HORROR OF THE ZOMBIES 3:22
HORROR RISES FROM THE TOMB 5:7
Horormaske 12:21
HORRORS OF BURKE AND HARE, THE
11:20
HORRORS OF SPIDER ISLAND, THE
4:3, 4:5, 6:5, 6:6
HORRORS OF THE BLACK MUSEUM
6:61, 8:15, 12:19
Horse, Michael 2:40
Horton Hatches the Egg 3:6
Horton, Peter 2:50
HOSPITAL OF TERROR 3:8, 5:7
HOST, THE 2:61, 5:22
HOT ON THE TRAIL 4:10
Hotel der Leidenschaftlichen Blumchen
4:11
Hound Hunters 4:17
HOUND OF THE BASKERVILLES, THE
9:61
HOUSE BY THE CEMETERY, THE 1:14,
2:58
HOUSE BY THE RIVER 5:7
HOUSE OF 1000 DOLLS, THE 8:18,
11:56
HOUSE OF DARK SHADOWS 3:12, 10:9
HOUSE OF EVIL 12:6
HOUSE OF EXORCISM, THE 2:8, 8:62
HOUSE OF FRANKENSTEIN 1:27, 8:16
HOUSE OF PSYCHOTIC WOMEN 5:7,
5:20
HOUSE OF THE INSANE WOMEN, THE
4:14, 5:7
HOUSE OF THE LONG SHADOWS, THE
11:56
HOUSE OF THE SEVEN GABLES, THE
11:35, 11:36
House of Tomorrow 4:17
HOUSE OF USHER, THE 5:36, 11:31,
11:44, 11:56
HOUSE OF WAX 11:28, 11:29, 11:40,
11:53, 11:56, 12:52
HOUSE ON HAUNTED HILL 9:63, 11:28,
11:43, 11:56, 11:62, 12:61
HOUSE THAT DRIPPED BLOOD, THE
4:27
HOUSE THAT SCREAMED, THE 2:63,
4:25, 4:27, 6:19, 10:9
Houseman, Laurence 11:29
Hoven, Adrian 1:20, 6:56, 9:62, 9:63
HOW I MADE A HUNDRED MOVIES IN
HOLLYWOOD AND NEVER LOST A
DIME 4:56
HOW TO MAKE A MONSTER 8:13, 8:15
Howard, Alan 3:10
HOWARD THE DUCK 12:64
Howard, Trevor 6:7
Howe, James Wong 5:6, 11:39
Hoyt, Jack 7:19
Hu, King 7:14
Hubschmidt, Paul 7:8
Hudimento de la Casa Usher, El 3:20
Hudson, David G. 10:37
Hudson, Peter 10:20
Hudson, Rock 3:8
HUDSON'S BAY 11:27, 11:38
Huff, Brent 8:64
Huff, Karina 8:22
Hugg, Mike 1:28
Hughes, Howard 12:57
Hugo, Victor 8:41
Hui, Ann 7:14
Hui, Ricky 5:17, 5:18
Hui, Samuel 7:14, 12:17
HUMAN DUPLICATORS, THE 2:4
Humbert, Humphrey 2:13, 8:21, 11:13
Hummel, Gerhard F. 9:5
Humphrey, Christie 12:43
HUNCHBACK 5:7
HUNCHBACK OF NOTRE DAME, THE
5:7, 8:7
Hundimiento de la Casa Usher, El 1:23
Hunebelle, André 1:16, 9:23
Hung, Samo 4:20, 6:13, 6:14, 7:13, 9:20,
11:12, 12:16
HUNGER, THE 12:61
Hunter, Ian 11:36
Hunter, Max 2:9, 7:43
Hunter, Tab 11:46
Hunter, Tim 2:44, 2:47, 12:10, 12:11
Hurd, Gale Anne 10:31
HURRICANE BILLY:
The Stormy Life and Films of William
Friedkin 6:33
Hurt, John 5:11, 12:22
Hurt, William 7:7
HUSH, HUSH... SWEET CHARLOTTE
11:21, 11:22
Hussey, Olivia 7:13
Huston, Anjelica 4:17
Huston, Walter 11:18, 11:19
Hutchence, Michael 12:23
Hutton, Timothy 8:64
Huxley, Amos 12:15
Huyck, Willard 1:11
HYDRA 8:62
HYSTERIA 8:56
Hysterical Sadique 2:17

I

I AM FRIGID... WHY? 8:9
 I COME IN PEACE 9:12
 I DON'T WANT TO BE BORN 4:24
 I EAT YOUR SKIN 2:5
 I LOVE LUCY 1:55, 2:25, 2:40
 I, MARQUIS DE SADE 4:16
 I MARRIED A MONSTER FROM OUTER SPACE 11:24
 I NEVER PROMISED YOU A ROSE GARDEN 7:55
 I SPIT ON YOUR GRAVE 2:16, 7:9, 8:19
 I SPY 7:62
 Bridge of Spies 8:63
 I Tabu 11:60
 I violentaori della notte 4:22
 I WALKED WITH A ZOMBIE 10:27
 I WAS A TEENAGE FRANKENSTEIN 8:13, 8:14, 8:62, 9:64, 11:63
 I WAS A TEENAGE WEREWOLF 8:13, 8:14, 10:5, 11:24
 ICEMAN 6:14, 10:4
 ICEMAN COMETH, THE 6:14, 12:16
 ICON 8:9
 levins, Edgar 2:11
 Iguana della lingua di fuoco, L' 1:16
 IGUANA WITH A TONGUE OF FIRE, THE 1:16, 6:19
 Ilenko, Yuri 8:37
 ILLUSTRATED MAN, THE 4:28
 ILSA 6:16
 ILSA, HAREM KEEPER OF THE OIL SHEIKS 1:58, 1:59
 ILSA, SHE WOLF OF THE SS 1:58, 6:56
 ILSA, THE TIGRESS OF SIBERIA 1:59
 ILSA THE WICKED WARDEN 1:32, 1:36, 1:59
 Ilya Muromets 9:11, 9:24-9:31, 9:32, 9:34, 9:35, 9:36, 9:38, 9:46, 9:47, 9:49
 I'M DANGEROUS TONIGHT 7:11
 IMAGES 4:23
 IMITATION OF LIFE 6:61
 Immoraliste, L' 3:40
 IMMORTALITY INC. 12:10
 IMPULSE 7:9
 IN COLD BLOOD 2:40
 IN SEARCH OF UNICORNS 4:23
 IN THE COLD OF THE NIGHT 6:11
 IN THE FOLDS OF THE FLESH 1:15
 IN THE REALM OF PASSION 8:16, 12:14
 IN THE REALM OF THE SENSES 8:16, 12:14
 Inassouvies, Les 5:61
 INCENSE FOR THE DAMNED 2:17

Incontri molto ravvicinati di un certo tipo 8:7
 INCREDIBLE SHRINKING MAN, THE 1:61, 3:63, 11:16, 11:17
 INCREDIBLE TORTURE SHOW, THE 11:5
 INCUBUS 4:5
 INDIAN TOMB, THE 3:14
 INDUSTRIAL SYMPHONY VOLUME 1 3:13, 4:45
 Infer du Plaisir, L' 3:19
 INFERNO 2:58, 7:5, 8:40, 8:44, 8:45, 8:46, 8:50, 9:64
 Inferno in diretta 1:42-1:47, 2:63, 3:63, 8:22
 Inferno—Menschen der Zeit 3:14
 INGA 12:7, 12:11
 INHERITANCE, THE 3:53
 INNER SANCTUM 8:61
 INNOCENTS, THE 4:29, 8:55
 INNOCENTS FROM HELL 9:12
 Insatisfaites Poupées érotiques du Dr. Hichcoc, Le 6:16
 INSIDERS, THE 11:5
 INSIGNIFICANCE 4:60
 Intimo 2:9
 INTRUDER 1:57, 1:58, 4:15
 INVADER FROM SPACE 2:64
 INVADERS FROM MARS 12:59
 Invasion de los Vampiros, La 2:31
 Invasion des Morts-Vivants, L' 3:20
 INVASION FROM INNER EARTH 8:62
 INVASION OF THE BODY SNATCHERS 5:50, 8:55, 12:49
 INVASION OF THE FLESH HUNTERS 1:14, 2:62
 INVASION OF THE SAUCERMEN 11:60
 INVASION OF THE VAMPIRES, THE 2:31
 Invasion siniestra 12:6
 INVISIBLE DEAD, THE 6:16
 INVISIBLE HORROR, THE 8:54
 INVISIBLE MAN, THE 3:8, 3:41, 5:14, 11:35, 11:41
 INVISIBLE MAN RETURNS, THE 11:34, 11:35, 11:36
 INVISIBLE RAY, THE 12:53
 Invitation Dangereuse 2:17
 INVITATION TO HELL 10:7
 Ippolito, Ciro 7:16
 Ironside, Michael 11:23
 Isabella Duchessa dei Diavoli 4:10
 ISLAND, THE 7:55
 ISLAND OF DEATH 10:9
 ISLAND OF DR. MOREAU, THE 3:7
 ISLAND OF FIRE 9:20
 ISLAND OF TERROR 9:61
 ISLAND OF THE DAMNED 4:25, 4:31,

10:9
 ISLAND OF THE DOOMED 4:5
 ISLAND WOMEN 1:33, 1:36, 3:62, 5:61,
 5:62
 Isoli, Marco 11:8
 IT CAME FROM OUTER SPACE 8:11
 IT HAPPENED IN HOLLYWOOD 10:64
 IT! THE TERROR FROM BEYOND SPACE
 6:22
 Itch in Time, An 3:6
 IT'S A WONDERFUL LIFE 4:5, 11:21
 IT'S HOT IN PARADISE 4:3, 4:5
 IT'S NOT THE SIZE THAT COUNTS
 11:56
 Ivan Grozny 8:37
 IVAN THE TERRIBLE, PART TWO 8:34
 Ivanov-Vano, Ivan 8:39, 11:64

J

J'Accuse 8:17
 JACK BENNY PROGRAM, THE 11:45
 JACK FROST 9:11
 Jack l'Eventreur 1:36
 JACK THE GIANT KILLER 5:12, 6:4
 JACK THE RIPPER 1:21, 1:36, 3:13,
 10:13
 Jackson, Donald 7:6, 10:9
 Jackson, Gordon 12:43
 Jackson, Jean-Pierre 5:61
 Jackson, Leonard 3:47, 3:57
 Jackson, Michael 11:31
 Jackson, Peter 9:22
 Jackson, Shirley 7:57
 Jacobi, Lou 2:52
 JACOB'S LADDER 9:58
 Jagger, Mick 4:59, 12:10
 JAILHOUSE WARDRESS 1:15, 1:37
 Jameson, Jerry 1:9
 JAN SVANKMEJER, ALCHEMIST OF THE
 SURREAL 12:16
 Janssen, David 2:40, 2:41
 Janssen, Walter 9:5, 9:8
 Jansson, Mai 10:11
 JASON AND THE ARGONAUTS 9:37
 JAWS 6:3
 Je Suis une Nymphomane 6:7, 8:9
 Jeantet, Corinne 11:5
 Jeffries, Lang 1:16, 10:13
 Jein, Greg 12:50
 JENNIFER 5:6
 Jerome, Jim 4:56
 JESSE JAMES MEETS FRANKENSTEIN'S
 DAUGHTER 4:14
 Jessop, Clytie 8:56
 Jodorowsky, Alejandro 5:13

Jodorowsky, Axel 5:13
 JOHANNAS 3:40
 JOHNNY SOKKO AND HIS GIANT
 ROBOT 2:64
 Johnson, Crockett 10:10
 Johnson, James P. 1:32
 Johnson, Katie 12:35
 Johnston, Bruce 4:13
 Johnston, Tucker 11:5
 Jones, Charles M. 2:6, 2:54, 8:9, 8:12,
 11:31
 Jones, Christopher 3:18
 Jones, Claude Earl 5:9
 Jones, Darby 10:27
 Jones, Duane 3:41, 3:48, 3:55, 3:56
 Jones, Grace 8:64
 Jones, Richard 12:15
 Joplin, Janis 1:9
 Jordan, Jack 3:41
 Jordan, Lawrence 3:54
 Jordan, Marsha 2:8
 Jordan, Richard 2:20
 Jordan, Will 9:55
 JOURNEY BENEATH THE DESERT 3:14
 JOURNEY INTO FEAR 11:56
 JOURNEY TO THE LOST CITY 3:14,
 4:13, 7:8
 JOURNEY TO THE SEVENTH PLANET
 2:14, 12:11
 Joyce, James 3:43
 Jozicic, Nenad 4:51, 4:54, 4:55, 7:29
 Judas Priest 6:23
 Judex 9:14
 Juego, El 4:28
 JULES AND JIM 3:7
 Julia, Raul 5:11, 12:22
 Julian, Rupert 8:6
 Juliette 8:22
 Jullien, Sandra 6:7, 8:9
 Jungfrauen Report 1:21, 1:37, 9:21
 Jungfrauen Report 2 9:21
 JUNGLE BOOK, THE 12:54, 12:55
 JUNGLE HOLOCAUST 1:42, 12:19
 Juran, Nathan 5:12
 JUST HEROES 7:13
 JUST IMAGINE 6:8
 Justine 1:21, 1:36, 8:22

K

Kadar, Jan 3:40
 Kadler, Karen 3:10
 Kadochnikov, V. 8:38
 Kaefer Geht Aufs Gange, Ein 10:5
 Kael, Pauline 11:5
 KAFKA 12:53

- Kafka, Franz 2:35
 Kahn, Madeleine 5:7
 KALEVALA, THE 9:37, 9:40
 Kalinke, Ernst W. 2:10
 Kam Yeung Wah 7:14
 Kamenny Tsvetok 8:30, 8:34, 8:35, 8:36, 8:39, 9:25, 9:38
 Kane, Bob 1:53, 3:16, 6:29, 10:11
 Kane, Candace 7:26
 KANSAS CITY CONFIDENTIAL 2:62
 Kaplan, Justin 4:4
 Karlan, Ella 7:19
 Karlatos, Olga 2:6
 Karloff, Boris 5:16, 5:36, 5:37, 5:49, 5:51, 5:55, 5:56, 5:57, 5:59, 5:61, 7:55, 11:27, 11:28, 11:29, 11:31, 11:36, 11:37, 11:43, 11:44, 11:45, 11:46, 11:53, 11:60, 12:5, 12:6, 12:53, 12:54, 12:55
 Karlsen, John 10:13
 Karnes, Stacy 7:19
 Karp, Irwin 4:4-4:9
 Karyukov, Mikhail 4:47, 4:56, 9:48
 Katzman, Sam 1:53
 Kauffmann, Maurice 12:38
 Kaufman, Philip 5:12
 Kay, Dick 5:26
 Kaye, Linda 7:25
 Keach, Stacy 3:22, 6:49, 12:20
 Keaton, Buster 11:37
 Keaton, Camille 8:19
 Keitel, Harvey 6:17, 8:16, 10:16
 Kellaway, Cecil 7:8, 11:21
 Kelleher, Brian 5:4
 Kelljan, Bob 1:9
 Kelly, Allan 3:54
 Kelly, Daniel Patrick 2:40
 Kelly, Grace 6:22
 Kelly, Hugh 12:34
 Kelly, Quentin 3:41
 Kelly, Vince 12:9, 12:10
 KEMEK 2:11
 Kennedy, Arthur 6:6
 Kennel
 Balbo, Lucas 1:2, 2:2, 3:2, 4:2, 5:2, 6:2, 7:2, 8:2, 10:2, 12:2
 Beckman, Peter 7:2
 Bissette, Stephen R. 1:2, 2:2, 3:2, 4:2, 7:2, 12:2
 Capicik, Dennis 3:2, 5:2, 8:2, 10:2
 Charles, John 12:2
 Codelli, Lorenzo 3:2
 Dante, Joe 7:2
 Del Valle, David 11:2
 Dietrich, Christopher S. 7:2
 Dobbs, G. Michael 11:2, 12:2
 Gray, Jason 3:2, 5:2, 6:2, 8:2, 10:2
 Haufen, Graf 7:2, 8:2, 9:2, 11:2, 12:2
 Jones, Alan 4:2
 Kelley, Bill 2:2
 Kermode, Mark 2:2, 3:2, 6:2
 Ledbetter, Craig 1:2, 2:2, 3:2, 4:2, 6:2, 7:2, 8:2
 Lennick, Michael 1:2
 Lucas, Tim 1:2, 2:2, 3:2, 4:2, 5:2, 6:2, 7:2, 8:2, 9:2, 10:2, 11:2, 12:2
 May, Don 12:2
 McDonagh, Maitland 8:2
 Perica, Radomir 4:2
 Ptushko, Aleksandr L. 9:2
 Romano, Simone 3:2, 4:2, 5:2, 6:2, 8:2, 10:2, 11:2, 12:2
 Salza, Guiseppe 3:2
 Scholer, Raymond 9:2
 Sulev, Erik 2:2, 4:2, 5:2, 6:2, 7:2, 9:2, 10:2, 11:2, 12:2
 Upchurch, Alan 3:2, 5:2, 7:2, 8:2, 9:2
 Walker, David 1:2, 2:2, 3:2
 Wood, Bret 4:2
 KENTUCKY FRIED MOVIE, THE 2:50
 Kerman, Richard 7:17
 Kerman, Robert 3:22
 Kerner, Thomas 7:21
 Kerr, John 11:44
 Kershner, Irwin 10:23
 Kervyn, Emmanuel 10:19
 Key, Wilson Bryan 6:23, 6:25, 6:26, 6:27, 6:28, 6:31
 KEYS OF THE KINGDOM, THE 11:56
 Khunne, David 2:18
 KID FROM TIBET, A 12:16, 12:17
 Kidd, John 12:44
 Kidder, Margot 2:15
 Kiefer, Warren 4:19
 Kier, Andrew 12:46
 Kier, Udo 1:8, 8:21
 KILL, BABY, KILL 3:20, 3:28, 7:42
 KILLBOTS 10:12
 KILLER MUST STRIKE AGAIN, THE 6:19
 KILLER STRIKES AGAIN, THE 1:17
 KILLER, THE 4:20, 7:13
 KILLING KIND, THE 4:5, 4:8
 Kilmer, Val 9:56
 Kilpatrick, Harry 2:13
 KIND OF BLUE 3:56
 King, Billie Jean 2:40
 King, Dominic 11:59
 KING KONG 3:58, 8:37, 11:15, 11:16, 12:4
 King, Mabel 3:44, 3:46
 King, Matt 2:23, 2:24, 2:25, 2:26
 KING OF CHESS 9:20
 KING OF KONG ISLAND 7:43
 King, Stephen 2:35, 7:11, 9:23, 10:23

- KINGS OF BABYLON 6:57, 9:62, 9:63
 Kingston, Kiwi 8:55
 Kinks, The 11:59
 Kinmont, Kathleen 5:9
 Kino v Derevnyu! 8:38
 Kinski, Debora 11:13
 Kinski, Klaus 1:21, 1:41, 5:19, 6:16, 9:13, 9:16, 9:18, 9:19, 10:9, 11:13
 Kinski, Nastassja 4:11, 5:7
 Kipling, Rudyard 12:54
 Kirk, Phyllis 11:40
 Kirk, Tommy 9:10
 Kirsanov, Dimitri 3:60
 Kirtman, Leonard 2:17
 Kiss, Cássia 11:7
 KISS DADDY GOODBYE 7:6
 KISS ME MONSTER 1:20, 1:33, 1:37, 2:8
 KISS ME QUICK 10:5, 12:64
 KISS OF THE BEAST 4:19
 KISS OF THE VAMPIRE 3:11, 4:63
 Kitaen, Tawny 8:64
 Kivi, Eve 9:38, 9:40
 Kivitt, Ivan 2:27
 Klemensen, Richard 4:63
 Klimovsky, Leon 1:8, 2:7, 4:25
 Kline, Richard 4:18
 Klingler, Werner 9:17
 Klotman, Phyllis 3:51
 Klushantsev, Pavel 4:49, 12:11
 Kneale, Nigel 2:16, 8:58, 12:30, 12:32-12:47
 Knight, Peter 5:16, 6:17, 7:62
 Knight, Sandra 7:21, 7:23
 Knight, Shirley 1:34
 Knight, Ted 5:5
 Knotts, Don 2:39
 Knowlton, Perry 4:4
 Kobler, Erich 9:6, 9:7
 Koch, Howard 11:39
 Kochnev, M. 9:30, 9:32
 Kohner, Susan 6:61
 Kolosimo, Peter 3:35
 Komeda, Krzysztof 3:11
 Konchalovsky, Andrey 8:37
 König Drosselbart 9:5
 Korda, Zoltan 12:54
 Koromowska, Liliana 12:13
 Korsakov, Rimsky 10:63
 Kosleck, Martin 9:16
 Kostenko, Andrej 11:5
 Kovack, Nancy 11:27, 11:54
 Kovacs, Laszlo 11:10
 Kowaguchi, Saeda 12:14
 Koyama, Akiko 12:14
 Kozintsev, Grigori 7:45, 8:34
 Kozmichsky Reys 8:25
 Kozyr, Aleksandr 2:61, 4:47, 4:56, 9:48
 Krabbé, Tim 10:17
 Kracauer, Siegfried 8:25
 Kraus, Dore 12:18
 KRAYS, THE 11:13
 KREIMHELD'S REVENGE 8:6
 Krelmn, Michelle 8:9
 Krelmn, Rochelle 8:9
 Krepi Oboronu 8:38
 Krieger, Robbie 9:55
 Kropachyov, Giorgi 9:43, 9:47, 12:60
 Kruchinina, O. 9:26
 Krüger, Werner 9:9
 Krylov, Ivan 8:28
 Kuleshov, Lev 7:10
 Kulik, Buzz 12:53
 Kumankov, E. 9:26
 Kūmel, Harry 7:6
 Kun, Yuly 9:26, 9:36
 KUNG FU VAMPIRE BUSTER 5:19
 Kuniholm, Cal 12:50
 Kuravlev, Leonid 12:60
 Kurosawa, Akira 5:8, 5:9
 Kurtz, Gary 4:56, 5:22, 5:23, 5:31, 7:21, 7:23, 7:29
 Kutuzov, N. 10:21
 KWAIDAN 5:8
 Kyra, la Signora del Lago 11:13
- L**
- L.A. BOUNTY 8:61
 L.A. LAW 10:25
 Lachez les Monstres! 2:17
 LADIES' CLUB, THE 1:9
 Lado, Aldo 6:15
 LADY AND THE TRAMP 10:27
 LADY CHATTERLEY MEETS FANNY HILL 5:7
 LADY FROM SHANGHAI, THE 10:45
 LADY IN A CAGE 7:12
 LADY PORNO 1:28, 1:34, 1:37
 Lager Ssadis Kastrat Kommandatur 10:18
 Lago si Satana, Il 7:62
 Lahaie, Brigitte 2:15, 3:62, 5:12, 5:62, 6:16
 Lake, Veronica 10:9
 Lam Ching Ying 5:17, 11:12
 Lama nel Corpo, La 2:13
 Lamont, Duncan 12:34, 12:38
 Lancaster, Stuart 9:62
 Lanchbury, Karl 6:18
 Landau, Martin 1:34
 Landau, Richard 12:30, 12:33, 12:34, 12:38
 Landis, James 9:49

- Landis, John 2:50, 2:51, 2:54, 4:15, 7:13, 11:15
 LANDLORD, THE 3:40, 3:56
 Landon, Michael 8:14, 8:15
 Landy, Marcia 12:36, 12:37, 12:47
 Lane, Sirpa 8:7, 12:21
 Lang, Fritz 1:32, 3:3, 3:14, 3:15, 4:6, 4:14, 5:7, 5:10, 5:11, 6:6, 7:8, 8:6, 8:7, 8:62, 9:16, 9:17, 9:19, 9:62, 10:23, 11:24, 11:46
 Lang, Harold 12:39
 Lange, Hope 4:35, 4:44
 Lanza, Joseph 4:57-4:61, 4:61
 Larrath, J.R. 6:18
 Larraz, José 6:18
 Larraz, José Ramon 4:25
 Larraz, Joseph 7:6
 LAS VEGAS STORY, THE 11:28
 LASER KILLER 2:17
 LASER VIDEO DISC COMPANION, THE 12:61
 Lass, Barbara 2:13
 Lassander, Dagmar 6:19
 Lasser, Louise 2:53
 LAST CANNIBAL WORLD 7:17
 LAST HORROR FILM, THE 1:11
 LAST HOUSE NEAR THE LAKE, THE 11:13
 LAST HOUSE ON DEAD END STREET, THE 6:19
 LAST HOUSE ON THE LEFT, THE 1:57, 2:16, 2:63, 2:64, 3:19, 3:64, 5:20, 11:5
 LAST MAN ON EARTH, THE 11:56
 LAST MAN TO HANG?, THE 9:61
 LAST MOVIE, THE 1:11, 12:3, 12:8
 LAST NIGHT, THE 10:7
 LAST PAGE, THE 9:61
 LAST SURVIVOR, THE 1:8, 1:42, 12:19
 LAST TANGO IN PARIS 7:64
 LAST TEMPTATION OF CHRIST, THE 7:64
 LAST TRICK, THE 12:16
 LAST WOMAN ON EARTH, THE 3:62, 4:14, 7:21, 9:14, 9:17
 Laszlo, Andrew 11:20
 Laszlo, Ernest 11:24
 LATER WITH BOB COSTAS 4:36, 9:55
 Lattuada, Alberto 1:41
 Lau, Andy 9:20
 LAUGH-IN 5:7
 Laughton, Charles 5:7, 11:43, 11:44
 Lauper, Cyndi 8:52
 LAURA 2:39, 2:46, 4:63, 11:38, 11:58
 Laurence, D.H. 12:8
 Laurie, Piper 2:39, 10:23
 Lavi, Daliah 4:21, 7:5
 Lavia, Gabriele 3:34, 4:24
 Law, John Philip 10:20
 Law, Xeng Lu 3:19
 Lawrence, Ashley 9:23
 LAWRENCE OF ARABIA 1:13
 Lazarov, Maja 7:19
 Lazzaro, Dalila Di 11:13
 Le Borg, Reginald 11:54
 Le Vey, Anton 6:6
 Leakey, Phil 12:38
 Leaming, Barbara 10:45, 10:60
 Lean, David 7:64
 LEARNING TREE, THE 3:40
 Leary, Timothy 9:15
 Lèaud, Jean-Pierre 2:40, 5:52
 LEAVE HER TO HEAVEN 11:27, 11:38
 Leavitt, Stanley 1:49
 Lederer, Charles 12:59
 Lee, Bernard 2:9
 Lee, Christopher 1:9, 1:21, 1:61, 3:11, 4:21, 5:7, 5:16, 5:36, 5:50, 5:57, 7:9, 7:55, 8:20, 8:55, 11:29, 11:45, 11:46, 11:48, 12:13, 12:38, 12:46
 Lee, Damian 12:18
 Lee, Margaret 6:16
 Lee, Rowland V. 11:36
 Lee, Sheryl 2:39, 2:45, 4:17
 Lee Wai Man 7:14
 Lee, Walt 2:11
 LEGEND OF BLOOD MOUNTAIN 1:9
 LEGEND OF HILLBILLY JOHN, THE 11:22
 LEGEND OF SPIDER FOREST, THE 5:7
 LEGEND OF THE GOLDEN GODDESS 12:6
 LEGEND OF THE WOLF WOMAN 2:9, 3:22
 LEGION 5:11, 6:50, 6:51, 6:53
 Leigh, Janet 3:59, 3:60, 5:26, 7:13, 7:55, 9:15
 Leigh, Jennifer Jason 6:9
 Lem, Stanislaw 10:16
 Lemaire, Jean Marie 2:15
 Lemaire, Philippe 12:21
 Lemoine, Michel 1:20, 2:8, 6:7, 11:5
 Lenon, Djanine 11:6
 Lenzi, Olga Pehar 8:21
 Lenzi, Umberto 2:13, 3:22, 8:20, 11:13
 Leonard, Elston 9:8
 Leone, Alfred 2:8
 Leone, Sergio 1:61, 3:9, 7:5
 Leonviola, Antonio 1:10
 Lermontov, Mikhail 8:26
 Lerner, Michael 9:17, 12:49
 Leroy, Phillippe 6:18
 Lesoeur, Marius 1:19, 1:20
 Lester, Jeff 6:11

- Lester, Ketty 4:44
 Lester, Mark L. 2:8
 Lester, Richard 4:58
 LET ME DIE A WOMAN 3:5
 LET ME LOVE YOU 8:9
 LET SLEEPING CORPSES LIE 2:63, 5:62
 LETHAL WEAPON 12:64
 LET'S KILL UNCLE 11:62
 Leung Ka Fa 11:11
 Leung Ka Fai 9:20
 Leung, Tony 9:20
 Levandovsky, V. 8:38
 Leven, Mel 11:7
 Levesque, Michel 10:9
 Levin, Henry 5:40
 Levin, Ira 6:22
 Levy, Melvin 11:22
 LEWDNESS 1:37
 Lewis, Herschell Gordon 2:12, 3:5, 4:10, 6:56, 6:57, 7:15, 9:16, 9:62
 Lewis, Joseph H. 6:7, 6:11
 Lewis, Louise 8:13, 8:14
 Lewis, Sheldon 8:7
 Lewis, Victoria Ann 2:53
 Lewton, Val 3:60, 10:24, 10:27, 11:46
 Li, Jet 12:17
 Libération 5:59
 Libert, Anne 1:9
 LIBIDO 5:20, 6:7
 LICKERISH QUARTET, THE 8:7
 Liebesbriefe einer Portugiesischen Nonne, Die 3:20
 LIES OF THE TWINS 12:10
 LIGEIA 10:12
 Liljedahl, Marie 12:7
 LILLIOM 4:6
 Lima Jr., Walter 11:7
 L'IMAGE 7:3
 Linali, Frank 2:22
 Lindberg, Christina 2:16
 Lindsay, Enid 12:37
 Lindsay, Margaret 11:35
 Line, Helga 1:16
 Liné, Helga 5:7
 Ling, Van 10:34
 Linkletter, Art 9:10
 Lippert, Robert 12:30
 Lipton, Peggy 2:38
 LISA AND THE DEVIL 1:16, 2:8, 3:61
 Lisa i Vinograd 8:38
 Lisa i Volk 8:38
 LISZTOMANIA 9:55
 LITTLE ANGEL, THE 2:22, 2:26
 LITTLE BOY BLUE 10:15
 LITTLE BOY BLUE & PEDRO 10:15
 LITTLE BOY BLUE AND PANCHITO 2:26
 LITTLE MERMAID, THE 1:10
 LITTLE RED RIDING HOOD 2:22, 2:25, 2:30, 9:9, 10:15
 LITTLE RED RIDING HOOD AND HER FRIENDS 9:9
 LITTLE RED RIDING HOOD AND THE MONSTERS 2:26, 9:9
 LITTLE RED RIDINGHOOD 9:5, 9:8
 LITTLE SHOP OF HORRORS, THE 4:6, 4:47, 4:63, 5:26, 5:30, 11:7, 11:46
 Liu Kun-Wai 4:20, 5:17
 LIVER EATERS, THE 5:30
 LIVING DEAD AT MANCHESTER MORGUE, THE 2:58, 5:61, 5:62, 6:19
 LIVING HEAD, THE 2:31
 LIVING NIGHTMARE 12:21
 Livingston, Robert 10:9
 Lloyd, Christopher 3:9, 5:6
 Lloyd, Harold 7:10
 Lloyd, Jeremy 5:7
 Lloyd, Norman 4:13
 Löb, Karl 9:16, 9:18
 Loba, La 3:22
 LOBSTER MAN FROM MARS 11:32
 Locatelli, Alberto 2:61, 4:47, 4:49, 4:51, 4:56
 LODGER, THE 8:6, 11:38
 Lolita am Schiedeweg 3:8
 Lollobrigida, Gina 1:17
 Lom, Herbert 1:21, 1:41, 9:15
 LONDON AFTER MIDNIGHT 3:3
 LONELY SEX, THE 4:16, 12:15
 LONG GOODBYE, THE 4:23
 LONG HAIR OF DEATH, THE 7:50, 7:61
 LONG NIGHT OF THE GESTAPO, THE 10:18
 LONG, SWIFT SWORD OF SIEGFRIED, THE 6:56, 9:62
 LONG VOYAGE HOME, THE 11:15
 Longo, Malisa 5:21, 6:16
 Longue nuit de l'exorcisme, La 5:19
 Lonnrott, Elias 9:37, 9:40
 Lopatina, Valya 7:10
 Lopez, Carlos 12:18
 LORD SHANGO 2:8, 3:41
 Lords, Traci 6:6
 Lorenz, Daktari 7:16
 Lorinz, James 2:11
 Lorre, Peter 2:13, 3:6, 5:59, 11:28, 11:44, 11:45, 11:53, 11:56
 Lorys, Diana 8:20
 Losey, Joseph 5:50
 LOSING GROUND 3:55
 LOST CONTINENT, THE 2:62
 LOST PATROL, THE 12:55
 LOST WORLD, THE 3:20, 10:7
 LOTTERY, THE 7:57

Lourie, Eugene 7:8, 11:60
 LOVE AND DEATH IN SAIGON 9:12
 LOVE BOAT 11:34
 LOVE CAMP 6:15
 LOVE CAMP 7 12:21
 LOVE FACTOR, THE 4:10, 6:6
 LOVE IS MY PROFESSION 6:5
 LOVE LAUGHS AT ANDY HARDY 2:64
 LOVE LETTERS 5:63
 LOVE LETTERS OF A PORTUGUESE
 NUN 3:20
 LOVE LION 9:55, 9:58
 Lovcraft, H.P. 2:8, 2:35, 5:16, 7:8, 8:17,
 11:45, 11:56, 12:9, 12:11, 12:12
 Lovelock, Ray 2:6, 8:22
 LOVES OF A WALL STREET WOMAN,
 THE 8:9
 LOVES OF HERCULES, THE 4:10
 LOVES OF IRINA, THE 1:21, 1:26, 1:37,
 2:16, 9:21
 Lowe, Arthur 11:31
 Lowery, Robert 1:53
 Lowry, Mark 7:21, 7:25
 Lucchetti, Leandro 5:21
 Luce, Greg 4:5–4:9
 Luchadoras contra el Medico Asesino,
 Las 2:31
 Luciano, Patrick 4:59
 Lucidi, Renzo 10:45
 Lucisano, Fulvio 5:36, 7:4
 Lucky el Intrepido 1:20
 LUCKY THE INSCRUTABLE 1:20
 Lugosi, Bela 1:34, 1:55, 6:29, 7:64,
 10:27, 11:14, 11:29, 11:31, 11:48,
 12:53, 12:54
 Lui Leung Wai 12:17
 Luke, Keye 7:7
 LUKO'S DIARY 4:59, 4:61
 Lulli, Folco 10:25
 LULU 7:56
 Lumet, Sidney 6:23, 9:61
 Lumley, Joanna 5:7
 Luna, Bigas 4:25
 Lundgren, Dolph 9:12
 Lunga spiaggia fredda, La 5:20
 Lunghe notti della Gestapo, Le 10:18
 Lunghi capelli della morte, I 7:61, 10:62
 Lupa Manner, La 2:9, 2:13, 3:22
 Lupino, Ida 5:6, 11:24
 Lupo, Michele 1:16
 LUST FOR A VAMPIRE 4:10, 4:27, 11:21
 Lustig, Kobler & Konrad 9:7
 Lustig, William 4:15, 9:17
 LUTHER THE GEEK 5:64
 Lycanthropus 2:13
 Lydecker, Beatrice 2:46
 Lynch, David 2:14, 2:32, 2:35, 2:36, 2:39,

2:42, 2:43, 2:44, 2:45, 2:47, 2:49,
 3:13, 4:3, 4:17, 4:23, 4:33–4:45,
 4:64, 5:12, 7:6, 9:23
 Lynch, Richard 1:43, 3:64
 Lynley, Carol 2:8, 5:64
 LYONS ABROAD, THE 12:34
 Lyons, Jeffrey 2:6

M

Mabe, Byron 10:11, 11:10
 MACABRE 10:21, 11:62
 Macabro 2:9, 3:31, 3:34, 10:21
 MacGowran, Jack 6:3, 6:39
 Macheret, Aleksandr 8:38
 MACHINE GUN KELLY 4:50
 Maciste contra la Reine des Amazones
 1:27, 1:37
 Maciste et les Gloutonnes 2:17
 Maciste nella Terra dei Ciclopi 1:10
 MacLachlan, Kyle 2:38, 2:40, 2:47, 4:35,
 9:55
 MacMurray, Fred 2:46
 Macnee, Patrick 11:32, 12:13, 12:14
 Macumba Sexual 1:23, 1:37
 MAD ADVENTURES OF "RABBI" JACOB,
 THE 9:23
 Mad Doctor 11:11
 MAD FOXES 3:19, 3:62, 5:61, 11:64
 MAD JAKE 11:5
 MAD LOVE 12:52
 MAD MAGICIAN, THE 11:28, 11:40,
 11:41, 11:53
 Mädchen mit den Schwefelhölzern, Das
 9:6
 Madden, Dave 2:25
 MADE IN HEAVEN 8:64
 MADHOUSE 2:58, 8:17, 8:18, 11:58
 Madia, Stefano 1:5
 Madrid, José Luis 5:19
 Maedchenhaendler 12:21
 MAESTRO, THE 11:5
 Magdalena – Besitzen vom dem Teufel
 2:18
 Magee, Patrick 4:48, 4:51, 4:54, 5:27,
 5:29, 7:19, 7:24, 7:26
 MAGIC CHRISTMAS TREE, THE 9:4
 MAGIC LEGEND OF THE GOLDEN
 GOOSE, THE 9:6, 9:12, 10:15
 MAGIC LEGEND OF THE JUGGLER, THE
 9:4
 MAGIC VOYAGE OF SINBAD, THE 2:61,
 8:3, 8:36, 9:48–9:53, 10:62
 MAGIC WEAVER, THE 9:10
 MAGIC WORLD OF ORSON WELLES,
 THE 10:60

- MAGICAL WONDERLAND 9:11, 9:12
MAGNIFICENT AMBERSONS, THE
10:42, 10:45, 11:15
MAGNIFICENT AMBERSONS—A
RECONSTRUCTION, THE 11:15
Mahon, Barry 9:12
Mahoney, John 12:49
MAIDENQUEST 6:56, 9:63
Maillol, Francesste 6:16
Maison Tellier, La 6:16
Maitresses du Docteur Jekyll, Les 1:36
Maive, Mia 7:19
MAKING OF CITIZEN KANE, THE 11:15
MAKING OF TERMINATOR 2, THE 10:37
MALAMONDO 6:18
Malamondo, I 6:18
Malden, Karl 1:16, 2:55
Malediction de Frankenstein, Le 1:36
Malédiction des Morts-Vivants, La 3:20
Malenka, la nipote del vampiro 8:20
Malenky-Udalenky 8:38
Maliaros, Vasiliki 6:25
Malick, Lillian 2:27
Malle, Louis 7:3, 7:55
Mallory, Terry 7:19
Maltin, Leonard 2:7, 3:11, 5:6, 7:64
Mamoulia, Rouben 4:18, 6:63, 11:38
MAN AND THE MONSTER, THE 2:31
MAN BEHIND THE SUN 3:19
MAN FROM DEEP RIVER, THE 3:22
MAN FROM U.N.C.L.E., THE
The Double Affair 3:40
MAN HUNTER 1:22, 1:37
MAN WHO FELL TO EARTH, THE 4:59,
4:61
MAN WHO KNEW TOO MUCH, THE
2:39, 10:60
MAN WHO TURNED TO STONE, THE
2:62
MANCHURIAN CANDIDATE, THE 2:39,
2:40, 2:47, 2:48
Mancori, Guglielmo 7:5
MANDINGO MANHUNTER 1:37, 8:19
Manhattan, Arlene 2:8
MANHUNTER 12:61
MANHUNTER, THE 8:19
MANIA 1:11, 2:63, 3:13, 10:13, 11:20
MANIAC 4:15, 9:17, 11:6
MANIAC COP 9:17
MANIAC COP 2 9:17
Mank, Gregory William 7:63
Mann, Anthony 11:28
Mann, Leonard 1:42, 1:43
Mann, Manfred 1:28
Mano che nutre la murte, La 5:19
Manoir de la Terreur, La 10:18
Manoogian, Peter 10:6
Mansfield, Jayne 4:10, 6:6, 8:16
MANSION OF THE DOOMED 3:10
Mansion Sangriamente 1:15
Mantegna, Joe 7:7
Manzanaque, Manuel 2:8
Manzarek, Ray 9:55, 9:56, 9:58
Marais, Jean 9:23
Marca del Hombre Lobo, La 2:8
Marca del Zorro, La 2:18
Marcellini, Romolo 11:60
Marchal, Isabelle 10:18
Marchant, Joaquim Romero 2:18, 10:4
Marfori, Andreas 11:8
Margheriti, Antonio 1:8, 1:14, 1:16, 2:62,
4:27, 7:50, 10:9, 10:14
Mariaux, A.L. 1:18
MARIMBA 3:63, 5:62
Maris, Ursula 4:22
Mariya-Iskusnitsa 9:10
MARK OF THE DEVIL 3:22, 12:7
MARK OF THE VAMPIRE 8:20
Markert, Philip 4:36
Markovic, Rade 4:51
Marks, Harrison 6:5
Marks, Leo 6:5
Marley, Florence 3:18
Marlowe, Mimi 10:11
MARNIE 7:9
Marque de Zorro, La 1:16
Marquise de Sade 9:21
Marriam, Thomas 7:55
Marsh, Carol 11:4
Marsh, Ed 10:37
Marsh, Ray 2:8
Marshall, Herbert 11:42
Marshall, James 2:40
Marshall, Lee 7:19
Marshall, William 6:31
Marsili, Geno 9:50
Marsillach, Blanca 1:5
Marsillach, Cristina 8:42, 8:49, 8:54
MARTIAN CHRONICLES, THE 4:28
Martin, Dale J. 8:9
Martin, Dewey 12:57
Martin, Eugenio 1:16, 4:25
Martin, Frank 4:24
Martin, Jared 6:18
Martin, Kiel 2:25
Martín, Maribel 4:26
Martin, Robert 2:11, 11:7
Martine, Karl 11:5
Martínez, Antonio 10:45
Martino, Al 11:22
Martino, Luciano 5:64
Martino, Sergio 1:14, 3:22, 8:62, 10:6,
10:7, 10:18, 12:19
Martinson, S. 9:30

- Martucci, Gianni 3:63
 Martucci, Joe 3:63
 MARVELOUS LAND OF OZ, THE 9:12
 MARY HARTMAN, MARY HARTMAN 2:53
 MARY POPPINS 10:27
 Mas alla del Sombra 2:18
 Maschera del demonio, La 7:3, 7:30, 7:61, 9:46, 12:60
 MASCOT, THE 9:19
 Masini, Giuseppe 3:14
 MASK OF SATAN, THE 3:61, 5:15, 5:49, 5:51, 5:57, 7:60, 7:61
 MASK, THE 2:4, 3:4
 MASKED MARVEL, THE 5:6
 Mason, Connie 6:57
 Mason, Jackie 12:10
 MASQUE OF THE RED DEATH, THE 11:44, 11:58
 Massaccesi, Aristide 6:17, 11:5
 Massi, Stelvio 7:15
 MASTER OF EVIL 7:6, 10:9
 MASTER OF THE WORLD 11:58
 MASTER'S REVENGE 10:9
 Masters, Todd 12:12
 Masterson, Peter 6:41
 Mastorakis, Nico 6:11
 Mastrocinque, Camillo 4:5
 Mastroianni, Marcello 7:50
 MATADOR 1:33, 1:40, 7:17, 12:3
 Maté, Rudolph 10:14
 Matessino, Michael 10:40, 12:6
 Mathes, Marris 5:23, 5:26, 5:27, 7:21, 7:23
 Matheson, Richard 8:17, 11:17, 11:18, 11:44, 11:53
 Matheson, Tim 6:9
 Matheus, Jimmy 5:19
 Mathison, Melissa 2:61
 Mathot, Olivier 11:5
 Matson, Vera 6:6
 Mattei, Bruno 1:17, 3:8, 4:13, 5:19, 6:63, 10:18
 Matthews, Francis 7:14
 Matthews, Kerwin 5:12
 Mattson, Arne 12:8
 Mature, Victor 11:28
 Maude, Mary 4:26
 Maugham, Somerset 4:25
 Mauri, Roberto 7:43, 7:45
 MAXIMUM OVERDRIVE 12:10
 Maxwell, Lois 2:9
 May, Joe 11:35
 MAYA DEREN: EXPERIMENTAL FILMS 4:19
 Mayans, Antonio 10:19, 11:13
 Mayersberg, Paul 4:59
 McBroom, Marcia 3:56, 4:11
 McCABE AND MRS. MILLER 4:23
 McCallum, David 10:12, 10:15
 McCambridge, Mercedes 6:45
 McCann, Chuck 9:6
 McCarthy, Andrew 5:10
 McCarthy, Kevin 7:9, 7:59
 McCarty, John 5:4
 McClure, Michael 9:58
 McDonagh, Maitland 8:3, 8:41
 McGee, Mark Thomas 4:56
 McGill, Everett 2:38, 11:9
 McGuire, Barry 1:8
 McGuire, Dorothy 1:15
 McHALE'S NAVY 5:57
 McHugh, Jimmy 3:13
 McIntyre, John 5:5
 McKean, Michael 12:53
 McLaglen, Victor 12:55
 McLaughlin, Michael J. 10:7
 McNamara, William 8:42, 8:49
 McQueen, Steve 3:63
 McTiernen, John 6:13
 Mead, Syd 10:40
 MEAN SEASON, THE 2:20
 Mechanique Banane, Le 12:6
 Mechte Navstrechu 7:22, 8:25
 MEDIA SEXPLOITATION 6:23, 6:31
 Medici, Gianni 8:20
 Medin, Harriet White 5:36, 5:54, 5:59
 Medina, Patricia 10:44, 10:55
 MEDITATION ON VIOLENCE 4:19
 MEDUSA AGAINST THE SON OF HERCULES, THE 3:18
 Medvedkin, Alexander 7:10, 7:11
 Megowan, Don 5:6
 Mekagojira No Gyakushu 3:19
 Melancolicas, Las 5:7
 Melato, Mariangela 3:34
 Melford, George 4:3
 Mellino, Elio Ippolito 7:43
 MEMOIRS OF A WOMAN OF PLEASURE 4:11
 MEMPHIS BELLE 2:6, 2:7, 8:9
 Menilmontant 3:60
 Menta, Narciso Ibañez 4:25
 Menzies, William Cameron 8:3, 8:26, 8:29, 10:11, 12:59
 Meraviglie di Aladino, La 5:40
 Mercier, Michele 5:38, 5:40
 Meredith, Burgess 1:56
 Merenda, Luc 3:22
 MERIDIAN 4:19
 Meril, Macha 6:15
 Merino, José Luis 3:21
 Merino, Manuel 1:26, 10:14
 MERRY CHRISTMAS, MR. LAWRENCE 8:16

- Merussi, Bianca 3:61
Meryl, Riba 1:9
MESHERS OF THE AFTERNOON 4:19
MESSIAH OF EVIL 1:11
Metamorphose 2:12
METAMORPHOSES 12:16
METAMORPHOSIS 2:11
Metempsycho 8:59
METROPOLIS 6:10, 8:7
Metzger, Radley 7:3, 8:7, 8:9, 9:16
Meurisse, Paul 10:24
Meurtres au Crayon 10:19
MEXICAN SLAY RIDE 1:16
Meyer, Russ 2:14, 3:56, 4:11, 4:63, 8:56,
10:5, 10:20, 11:12, 11:32, 12:64
MIAMI VICE 2:20
Miani, Ezio 10:18
MICHAEL JACKSON: MAKING THE
"THRILLER" VIDEO 11:58
Michel, Jean-Claude 5:61
Michell, Keith 10:13
MICHURIN 8:34
MIDNIGHT FEAR 12:18
MIDNIGHT PARTY 1:28, 1:37
MIDNIGHT SEDUCTION 2:9
Miele del diavolo, Il 1:5
Migliorini, Romano 7:42
MIKE HAMMER 12:20
Mikels, Ted V. 9:4, 9:12, 11:7
Mil Sexos Tiene La Noche 2:16
Milazzo, Ivo 6:5
Miles, Sylvia 11:20
Miles, Vera 3:59
Milian, Tomas 5:20
MILL OF THE STONE WOMEN 8:9
Millar, David 8:4
Miller, David 7:21
Miller, Dick 2:53, 2:54, 4:13, 4:47, 4:56,
6:7, 7:59, 11:23
Miller, George 6:22, 6:23
Miller, Henry 5:12
Miller, Hubert 11:33
Miller, Jason 5:11, 6:26, 6:28, 6:29, 6:50
Miller, June 5:12
Miller, Ken 8:14
Miller, Marvin 8:11, 8:12, 9:35, 9:40
MILLIONAIRE, THE 9:40
MILLIONAIRE'S EXPRESS 6:14
Mills, Juliet 4:24
Milnes, Bernadette 12:41
Milonakos, Ilias 8:7
MIND SNATCHERS, THE 3:8
Miner, Steve 12:25
MINISTRY OF FEAR, THE 4:14
Minnelli, Vincente 10:17
Mio caro assassino 7:15
MIRACLE MILE 6:61
Miranda, Soledad 1:21, 1:26, 1:27
Miro, Jennifer 3:11
Mirren, Helen 3:10
MISERY 7:11, 7:13
Mision Lisboa 2:18
Misraki, Paul 10:45
Miss Muerte 1:19, 8:15
MISSILE TO THE MOON 2:4, 3:4
MISSION STARDUST 10:13
MISSION: LISBON 2:18
MISSISSIPPI MERMAID 8:15
Mitchell, Cameron 11:32
Mitchell, Gordon 1:10, 7:43, 10:20, 11:5
Mitchell, Marilyn 7:34
Mitchell, Mary 4:48, 5:30
Mitchum, Christopher 1:16, 1:23, 5:62
Mitchum, Jim 7:6
Mizuno, Kumi 6:58
Moctezuma, Juan Lopez 3:22, 9:12
MODEL KILLER, THE 6:7
MODEL MASSACRE 4:10
Mogherini, Flavio 2:11
Moi, La Scandaleuse 5:62
Mokil, Sarra 8:38, 9:43
MOLE PEOPLE, THE 8:10
Molinari, Stefano 11:8
MOM AND DAD 6:57, 9:17
Momia contra el Robot Humano, La 2:31
Monache di Sant'Archangelo, La 3:22,
9:12, 10:21
Monache, La 3:22
Monaco, James 3:41, 3:56, 3:57
Monde Perdu, Le 3:20
MONDO CANE 6:18, 7:15
Mondo Cane 2000: L'Incredibile 10:21
Mondo Cane Oggi 7:15
Mondo Cannibale 1:22, 1:38, 3:22
MONDO FREUDO 12:6
Monicelli, Mario 7:45
Monika M. 7:16
Monkees, The 8:13
Monocle Rit Jaune, Le 7:61
MONOCLE, THE 7:61
Monroe, Phil 8:13
MONSTER CLUB, THE 11:58
MONSTER DOG 4:24
Monster Eats Crackers 11:11
MONSTER ISLAND 12:6
MONSTEROID 7:6
MONSTERS & MANIACS 6:61, 8:62
MONSTERS DEMOLISHER, THE 2:22
Monstre du Train, Le 3:19
Monstres de l'Espace, Les 2:16
Monstres du Continent Perdu, Les 3:19
Montagna del Dio Cannibale, La 3:22,
12:19
Montagne du Dieu Cannibale, La 12:19

Montaña del Dios Canibal, La 3:22
 Montand, Yves 10:25
 Montefiori, Luigi 2:12, 4:24
 Montgomery, Elizabeth 5:5
 Monti, Milly 5:52
 MOON DOLLS 2:12
 Moon, Elina 2:10
 MOONLIGHTING WIVES 12:11
 Moore, Jessica 2:9
 Moore, Mary Tyler 2:40
 Moore, Roger 9:23
 Moorehead, Agnes 11:21, 11:43
 Morayta, Miguel 2:15
 Moré, Eduardo 2:25
 Moreau, Jeanne 8:15
 Moreland, Mantan 5:30
 Moreno, Linda 7:26
 Morgan, Chesty 2:7
 Morghen, John 9:16
 Mori, Paola 10:44
 Morley, Robert 11:31
 Morozko 9:11
 Morricone, Ennio 1:61, 2:7, 6:15, 7:15
 Morrison, Jim 1:9, 9:55-9:58
 Morrison, Toni 3:56
 Morrissey, Paul 1:8
 Morrocchi, Riccardo 6:6
 Morrow, Gray 6:6
 Morrow, Vic 8:20
 Morse, Barry 2:46
 Mort au Large, La 8:20
 Morte ha sorriso all'assassino, La 6:17
 Morte viene dallo spazio, La 2:13
 Morton, Joe 10:31
 Mosquito der Schaender 11:12
 MOSQUITO! 6:11
 MOTION PICTURE GUIDE, THE 6:7
 Mouche Noire, La 3:20
 Moulder-Brown, John 4:26
 MOUNTAIN OF THE CANNIBAL GOD
 1:14
 MOVIE MACABRE 2:4
 MOVIE MONSTERS 6:13
 MOVIE SHOW, THE 3:27, 10:40
 Moxey, John 3:60
 Moyer, Tawney 2:54
 MR. AND MRS. NORTH 8:13
 MR. ARKADIN 10:42-10:60, 12:3, 12:26-
 12:29, 12:62, 12:63
 Mr. Rorret 10:19
 MR. SARDONICUS 2:5, 2:6, 11:62
 MR. VAMPIRE 4:20, 5:17, 11:12
 MR. VAMPIRE II 5:17
 MR. VAMPIRE III 5:18
 MR. VAMPIRE IV 5:18
 MRS. HYDE 8:15
 MRS. STONE'S THING 9:12

MS. 45 4:10
 MS. STILETTO 4:10
 Muerta Espera, Lo 8:22
 Muerte vivente, La 12:6
 Mulino della donne di pietra, Il 8:9
 Mulkey, Chris 2:46
 Mullally, Megan 4:34
 Muller, Franz 9:6
 Muller, Paul 1:15, 1:41, 3:21, 8:20
 Mulligan, Richard 5:7
 Mulot, Claude 6:16, 12:21
 MUMMY, THE 9:60, 9:61, 11:35
 MUMMY'S BOYS 12:56
 Munch, Edvard 6:17
 Mundo de los Vampiros, El 2:25, 2:31
 Munecos Infernales 2:31
 Munro, Caroline 1:11, 1:23, 4:30, 6:7
 Murch, Walter 9:12
 MURDER CLINIC, THE 2:13, 4:5, 7:11
 MURDER IN THE ETRUSCAN CEM-
 ETERY 8:62
 MURDER OBSESSION 11:5
 Murderrock, uccide a passo di danza 2:6
 MURDERS IN THE RUE MORGUE, THE
 3:17
 Murnau, F.W. 1:27, 3:3, 8:6, 8:7
 Murphy, Geoff 12:10
 Murray, K. Gordon 2:30, 3:8, 9:5, 10:15,
 10:21
 Productions 2:19-2:29, 9:5, 9:6, 9:7,
 9:8, 9:9, 9:10, 9:12
 Murray, Ken 2:21
 Mushnik, Gravis 4:47
 MUSIC LOVERS, THE 9:55
 Musuraca, Nicholas 10:24
 Muti, Ornella 9:12
 MUTILATOR, THE 5:7
 MY MAN GODFREY 11:34
 Myers, Cynthia 2:14, 4:63
 Myshkova, N. 9:30
 Mystere des Cathedrales 3:33
 MYSTERY OF THE WAX MUSEUM 3:3,
 12:52, 12:53
 MYSTERY TRAIN 5:17

N

Nabokov, Vladimir 3:8
 Nackten Superhexen von Rio Amore, Die
 3:8
 Nagel, Paul 2:3, 3:8, 4:62
 Interview 2:19-2:29
 Videography 2:30-2:31
 Naha, Ed 4:56, 5:22
 Naish, J. Carrol 10:23
 Nakahara, Kellye 2:53

- NAKED LUNCH 11:23
 NAKED SWORD OF ZORRO, THE 10:63
 Namath, Joe 5:64
 Namnai-Choi 4:21
 Nance, Jack 2:39
 NANNY, THE 3:12
 Narcejac, Thomas 2:45
 Narelle, Brian 12:50
 Naremore, James 10:60
 Naschy, Paul 1:11, 1:16, 2:18, 3:21, 4:22, 4:25, 4:29
 Nascimbene, Mario 1:7
 Nashe Serdtse 8:39
 NASHVILLE 2:11
 Natale, Roberto 7:42
 NATHALIE: ESCAPE FROM HELL 1:16
 NATIONAL GEOGRAPHIC 3:54
 NATURE GIRLS ON THE MOON 2:12
 NAUGHTY NYMPHS 2:10
 Navarro, Jesus 7:5
 Navarro, Nieves 5:21
 NAZI LOVE CAMP 27 12:21
 Neame, Christopher 4:10
 Nebo Moskvý 8:39
 Nebo Zovet 2:61, 8:25, 9:48
 Nebraska Jim 7:5
 Necronomicon 1:19, 1:38, 2:8, 2:16
 Neeson, Liam 4:15
 Neil, Eleanor 4:51
 Nekromantik 3:19, 7:16, 9:64
 Nekromantik II: Die Rückkehr der Liebenden Toten 7:16
 Nelle pieghe della carna 6:19
 Nelson, B.J. 12:13
 Nelson, Danny 3:9
 Nelson, Harriet 2:42
 Nelson, Ralph 3:8
 Neobychainiye Priklucheniya Mistera Vesta
 v Stranye Bolshevikov 7:10
 Neri, Rosalba 6:6, 6:16
 Nero, Franco 10:20, 12:6
 Nerone e Poppea 6:63
 Nesbitt, Darren 11:20
 Neumann, Erich 10:62, 10:63
 Neumann, Kurt 3:20
 Nevezhin, V. 9:46
 Nevins Jr., Francis M. 5:6
 Nevros 3:20
 NEW ADVENTURES OF PINOCCHIO, THE 9:10
 NEW AVENGERS, THE 5:7
 NEW MR. VAMPIRE 5:18
 NEW MR. VAMPIRE II 5:19
 NEW ORLEANS AFTER DARK 5:6
 New York chiamo Superdrago 12:11
 NEW YORK RIPPER, THE 1:14, 3:22
 NEW YORK STORIES 2:61
 Life Without Zoë 2:61
 Newfield, Sam 2:62
 Newland, John 11:22
 Newman, David 10:15
 Newman, Emil 6:6
 Newman, Joseph 6:61
 Newman, Kim 3:61, 10:5
 Newman, Paul 2:20, 7:27
 Newsom, Ted 6:61
 Newton, Joel 5:6
 Newton, Peter 1:16
 NEXT VICTIM, THE 5:64, 10:6
 NEXT! 5:64, 6:19, 10:6
 Nez-au-Vent 9:20
 Ng, Ma 7:13
 Ng, Richard 5:18
 Nichols, Britt 9:21
 Nichols, Dudley 12:55
 Nichols, Jess 7:21
 Nichols, Robert 12:58
 Nicholson, Jack 3:17, 4:13
 Nicholson, James 5:36, 5:37, 5:55, 5:56, 11:44
 Nicola, Father John 6:44
 Nicolai, Bruno 2:7
 NICOLAS ROEG 4:61
 Nicolodi, Daria 4:14, 8:42, 8:54
 Nicolosi, Roberto 5:45, 5:51, 5:52, 8:22
 Niebelungen, Die 8:6
 Niebo Zowiet 2:60, 3:18, 4:47, 4:56, 7:22
 Nietzsche 11:23
 NIGHT AND FOG 6:23
 NIGHT CREATURES 2:17
 NIGHT EVELYN CAME OUT OF THE GRAVE, THE 2:16
 NIGHT FIEND 3:8
 NIGHT FRIGHT 5:61
 NIGHT GALLERY 1:56, 7:62
 NIGHT LIFE 4:17
 NIGHT OF DARK SHADOWS 3:12
 NIGHT OF THE BLOOD MONSTER 8:61
 NIGHT OF THE COBRA WOMAN 3:41
 NIGHT OF THE COMET 11:64
 NIGHT OF THE DEVILS 5:59, 8:25
 NIGHT OF THE FOLLOWING DAY, THE 1:61
 NIGHT OF THE GHOULS 2:4, 3:4
 NIGHT OF THE HUNTER 10:15
 NIGHT OF THE JUGGLER 9:12
 NIGHT OF THE LIVING DEAD 2:34, 3:30, 3:42, 4:6, 4:29, 5:13, 5:50, 5:59, 6:17, 7:63, 10:16, 11:29
 NIGHT OF THE WALKING DEAD 2:7
 NIGHT PORTER 4:10
 NIGHT TIDE 3:11, 4:19, 9:49
 NIGHT TRAIN MURDERS, THE 6:15

NIGHTDREAMS 3:11
 NIGHTMARE 8:22, 8:56, 8:57
 NIGHTMARE CASTLE 7:32, 7:45, 7:62,
 10:61, 12:5, 12:21
 NIGHTMARE MOVIES 10:5
 NIGHTMARE ON ELM STREET, A 3:64
 NIGHTMARE ON ELM STREET 3, A:
 DREAM WARRIORS 6:9, 11:64
 NIGHTMARE ON ELM STREET 5, A:
 THE DREAM CHILD 2:15, 6:13
 Nikitchenko, I. 9:46
 Niklas, Jan 5:10
 Nimoy, Leonard 2:12
 Nin, Anaïs 5:12
 NINTH CONFIGURATION, THE 6:29,
 6:49
 NO, BUT I SAW THE MOVIE:
 The Best Short Stories Ever Made Into
 Film 3:59
 NO ONE HERE GETS OUT ALIVE 9:56
 NO REDEEMING SOCIAL VALUE 12:6
 NO. 13 DEMON STREET 3:10
 Noble, Maurice 8:13
 Noche de los Diablos, La 5:59
 Noche de Walpurgis, La 1:8
 Non si sevizia un paperino 5:20
 Norman, Leslie 12:47
 NORTHERN EXPOSURE 4:62
 NOSE TO THE WIND 9:20
 NOSFERATU 3:3, 5:54, 8:6, 8:7
 Nostro, Nick 1:7
 NOT OF THIS EARTH 4:6, 10:12
 NOTES 2:61, 8:16
 NOTORIOUS DAUGHTER OF FANNY
 HILL, THE 11:10
 Notte che Evelyn uscì dalla Tombe, La
 2:16
 Notte dei diavoli, La 5:59, 8:25
 Notte erotici della morte viventi, La
 6:15
 Notte nel bosco 11:8
 Notti del terrore, Le 7:5, 10:18
 Notti porno nel mondo No. 2 5:19
 Novak, Harry 2:9
 Novak, Kim 2:45
 Novakovic, Rados 4:51, 4:52, 4:54, 4:55,
 4:56, 5:22, 5:25, 5:27, 5:31, 7:3,
 7:18, 7:21, 7:22, 7:26, 7:28, 7:29
 Noveck, Fima H. 3:42, 3:43, 3:50, 3:51,
 3:54, 3:57
 Interview 3:50-3:53
 Novia Ensangrentada, La 4:26
 Novikov, F.H. 3:50, 3:53
 Novy Gulliver 8:27, 8:28, 8:29, 8:39, 9:25
 NUDE ON THE MOON 2:12, 3:5
 Nuits Brulantes de Linda, Les 3:20
 NUNS OF SANT'ARCHANGELO, THE

10:21
 NURSE SHERRI 3:8, 5:7
 Nyby, Christian 12:57
 Nyman, Michael 3:10, 10:12

O

O Ele Boto 11:7
 Oakland, Simon 4:44
 Oates, Warren 6:7
 O'Bannon, Dan 12:11, 12:12, 12:50
 OBJECT OF DESIRE, THE 8:9
 OBLONG BOX, THE 11:46, 11:53, 11:58
 Oboler, Arch 5:6
 O'Brady, Frédéric 10:57, 12:27
 O'Brien, Donald 6:17, 9:16
 O'Brien, Willis 7:8, 8:37, 10:7
 OBSESSION: A TASTE FOR FEAR 1:9
 Obsessione che Uccide, L' 2:18
 Occhio selvaggio, L' 6:18
 OCCUPANT, THE 7:13
 OCTAMAN 6:19
 Odets, Clifford 10:23
 Oehmichen, Walter 9:7, 9:12
 OFFSPRING, THE 11:58
 Ohmart, Carol 11:28
 Ojete de Lulu, El 1:22
 Olivier, Laurence 11:21
 Oliviero, Nino 7:5
 Olkewicz, Walter 2:46
 Olsen, Flemming 11:22
 O'Malley, Rev. William 6:50
 ON HER BED OF ROSES 4:5
 ON THE EDGE:
 The Life & Times of Francis Coppola
 2:60-2:61, 4:56, 7:29, 9:49
 ONCE A THIEF 7:13
 ONCE UPON A TIME IN CHINA 10:18
 ONCE UPON A TIME IN THE WEST 1:61,
 2:7, 7:5
 ONCE UPON A VIRGIN 8:9
 Ondra, Anny 6:22
 ONE EYED JACKS 2:42, 2:47, 2:48
 ONE FROM THE HEART 3:37
 ONE STEP BEYOND 11:22
 ONE TOO MANY 6:57
 O'Neill, Jennifer 7:15
 Onions, Oliver 7:17
 Ontkean, Michael 2:38, 2:39
 OPERA 1:58, 6:13. *See also* TERROR AT
 THE OPERA
 Operacija Ticijan. *See* OPERATION:
 TITIAN
 OPERATION CONDOR: ARMOUR OF
 GOD II 7:14
 OPERATION DESTRUCTOR 3:20

OPERATION KID BROTHER 2:9
 OPERATION: MANTIS 1:16
 OPERATION: TITIAN 2:60, 2:61, 4:3,
 4:46-4:56, 4:50-4:56, 5:22-5:31,
 7:19-7:29
 Operazione paura 3:20, 3:28, 7:42
 Orbison, Roy 4:36, 4:43
 Orbita Mortale 10:13, 11:13
 ORDER IN THE UNIVERSE:
 The Films of John Carpenter 8:55-8:58
 Orgasmo nero 5:21
 Orgia de los Muertos, La 3:21
 Orgia de Ninfomanas 3:7
 Orgias inconfessables de Emmanuelle,
 Las 1:28, 1:37, 10:9
 ORGY OF THE DEAD 2:8
 Orloff et l'Homme Invisible 6:16
 Ormsby, Alan 6:13
 Orphée 9:23
 Orribile segreto del Dottore Hichcock, L'
 7:61
 Orribile segreto del Dr. Hichcock, L'
 2:13, 7:57, 10:6
 ORSON WELLES, A BIOGRAPHY 10:60
 Oshima, Nagasa 8:16, 12:14
 Oshin, Andris 9:38, 9:40
 Ossessione che uccide, L' 11:5
 OSTERMAN WEEKEND, THE 12:61
 Oswald, Gerd 2:12, 3:60
 OTHELLO 3:60, 8:47
 OTHER HELL, THE 4:13
 OTHER, THE 10:15
 Otomo, Katsuhiro 4:12, 9:15
 Otto e mezzo 7:61, 10:62
 OUR MAN FLYNT 1:55
 OUR MR. SUN 8:10, 8:11, 8:13
 OUT OF AFRICA 4:59, 4:61
 OUT OF THE PAST 10:24
 OUTER LIMITS, THE 1:34, 2:12, 3:17,
 10:15
 Architects of Fear, The 3:17
 Behold, Eck! 2:12
 Borderland, The 2:12
 Chameleon, The 3:17
 Cold Hands, Warm Heart 3:17
 Controlled Experiment 2:12
 Cry of Silence 2:12
 Demon with a Glass Hand 3:17
 Fun and Games 3:17
 Galaxy Being, The 3:17
 Guests, The 2:12
 Human Factor, The 2:12
 Man Who Was Never Born, The 1:34
 Mice, The 2:12
 Moonstone 2:12
 Mutant, The 2:12, 3:17
 Nightmare 3:40

Probe, The 2:12
 Production and Decay of Strange
 Particles, The 2:12
 Second Chance 2:12
 Soldier 3:17
 Special One, The 2:12
 The Forms of Things Unknown 10:12
 ZZZZZZ 2:12
 OVERCOAT, THE 7:45
 Oxley, David 9:61
 Oz, Frank 3:16

P

Pacheco, Gottfried 4:14
 Pacheco, Mario 4:14
 Pacino, Al 11:41
 Paganini 11:13
 Pagano, Bartolomeo 6:9
 Page, Geraldine 12:49
 Page, Patti 11:22
 Paget, Debra 3:14
 Pagett, Norman 7:19
 Pahich, Dre 12:50
 Pais del Sexo Salvaje, El 3:22
 PAJAMA PARTY 11:54
 Pal, George 8:3, 8:26
 Palance, Jack 1:21
 Pallottino, Riccardo 10:14
 Palmara, Mimmo 4:11
 Palmer, Lilli 4:26, 9:16
 Paluzzi, Luciana 5:20
 Pandit, Korla 2:15
 PANDORA'S BOX 7:56
 PANGA 7:8
 PANTHER SQUAD 6:17
 PANTYHOSE HERO 7:13
 Paoletta, Domenico 3:22, 9:12
 Paoli, Dennis 4:19
 Papas, Irene 5:20
 Papp, Joseph 3:40, 3:55
 PAPRIKA 11:13
 Paradis pour les brutes, Un 1:15
 PARADISE OF TERROR 2:20
 Paradzhanov, Sergey 8:37
 PARANOIAC 8:55, 8:56
 Paren iz Nashego Goroda 8:39
 Pareto, Willy 6:19
 Paris, Judith 2:10
 Park, Reg 1:52
 Parker, Colonel Tom 6:56
 Parker, John 4:16
 Parks, Gordon 3:40
 Parra, Vincente 8:23
 Parrish, Leslie 2:39
 Parrish, Steve 12:13

- Parsons, Louella 7:61
 PARTNERS 7:13
 Partouze de Minuit, La 1:37
 PARTRIDGE FAMILY, THE 2:25
 Pascal, Nadine 1:15
 Pasolini, Pier Paolo 7:32, 11:13
 Pass, Anthony 6:63
 PASSION FLOWER HOTEL, THE 4:11
 PASSION OF BEATRICE, THE 12:3
 PASSION OF EVELYN, THE 1:9
 PASSION PLAY 5:64
 Pastrone, Giovanni 6:9
 PATHOS 1:9
 Paton, Stuart 8:6
 Patric, Jason 12:23
 PATRICK 6:18, 10:18
 Patrick, George 2:13
 Patrick, Matthew 12:53
 Patrick, Robert 10:31
 Patrick Vive Ancora 10:18
 Patrizi, Stefano 2:18
 Patterns 1:56
 Patterson, Dennis 8:52
 Patterson, Hank 10:12
 Patterson, Pat 9:4
 Patton, Bart 4:48, 5:30
 Paul, Alexandra 10:5
 Paura nel Buio 11:13
 Paura nella città dei morti viventi 8:22
 Pavane, Anna 5:27, 7:19
 Pavlovic, Tereza 4:51, 4:53, 4:55
 PAWNBROKER, THE 6:23
 Paxinou, Katina 10:44, 10:45, 10:47
 Paxton, Bart 7:26
 Paxton, Bill 10:38, 11:64
 Payet, Alain 1:15, 1:16, 1:18, 6:18
 PEACOCK KING, THE 4:20, 6:14
 Peau d'Ane 2:23
 Pecas, Max 1:37, 6:7, 8:9
 Peccatori della Foresta Nera, I 9:14
 Peck, Gregory 11:23
 Peckinpah, Sam 6:7, 12:61
 PEEPING TOM 3:31, 3:60, 4:27, 6:5,
 6:61, 7:64, 8:19, 10:19, 10:64
 Pena de Muerte 3:8
 Penafiel, Luis 4:29
 PEOPLE UNDER THE STAIRS, THE 11:9
 Peoples, David 9:12
 Pepa, Luci, Bom y otras Chicas del
 Monton 1:40
 Pepe-le-Moko 9:14
 Pepper, Barbara 12:56
 Per Sempre, fino alla morte 3:8
 Pereira, Hal 1:34
 Perez, Manny 12:16
 PERFORMANCE 4:58, 4:59, 4:61, 8:44
 Perica, Radomir 4:52
 Perica, Vera 4:52
 PERILS OF GWENDOLINE
 IN THE LAND OF THE YIK YAK, THE
 8:63
 PERILS OF GWENDOLINE, THE 8:63
 PERILS OF NYOKA, THE 1:34, 5:6
 Perkins, Anthony 3:59, 7:11, 7:13
 Perrault, Charles 2:23
 Perros de la Muerte, Los 4:24
 Perry, Pete 12:64
 PERSONAL PROBLEMS VOLUMES 1 & 2
 3:55
 Persson, Essy 10:13
 Pës i Kot 8:38
 Pesma 4:53
 PET SEMATARY 3:31
 Peters, Bernadette 7:7
 Peters, Werner 4:14, 9:13, 9:16
 Peterson, Amanda 2:54
 Peterson, Cassandra 2:4, 2:5, 3:4, 7:28
 Petit, Alain 1:28, 1:32, 8:22
 PETITE, LA 7:62
 Petites Pensionnaires Impudiques 4:21
 Petré, Gio 12:7
 PETTICOAT JUNCTION 7:25
 PETULIA 4:58, 6:63
 Peyser, John 7:57
 Peyton, Harley 2:44
 PEYTON PLACE 6:57
 Phantasmes Pornographiques 8:9
 PHANTOM FROM SPACE 12:11
 PHANTOM OF DEATH 1:42
 PHANTOM OF SOHO, THE 9:13, 9:17
 PHANTOM OF THE OPERA, THE (1925)
 2:15, 4:15, 8:6, 8:7, 8:41, 8:42,
 12:52
 PHANTOM OF THE PARADISE 11:20
 Phantom von Soho, Das 9:13
 PHASE IV 3:59
 Phenomena 4:14, 8:40, 8:49, 9:19, 11:13
 Phoenix, River 2:54
 Piaceri Erotici di una Signora Bene, I
 3:20
 Piazza, Carlo 7:43
 Picardo, Robert 2:52
 Piccole collegiali, Le 4:21
 PICK UP GIRLS 1:28, 1:37
 Pickler, Fred 4:38
 PICTURE OF DORIAN GRAY, THE 8:25
 Pidgeon, Walter 1:12
 PIED PIPER OF HAMLIN, THE 10:15
 Pierreux, Jacqueline 5:52, 5:54
 Piga, Aldo 7:32
 Pigozzi, Luciano 2:13, 7:32
 Pink, Sid 2:14, 12:11
 PINOCCHIO 6:10, 9:3, 9:10, 11:64, 12:55
 PIRANHA 7:3, 7:48, 7:58, 7:59, 7:62,

- 10:62
 PIRANHA II: THE SPAWNING 10:4, 10:31
 PIRATE WARRIOR, THE 11:58
 Pirie, David 9:59, 12:47
 Pisano, Berto 10:18
 Pistilli, Luigi 6:19, 8:23
 PIT AND THE PENDULUM, THE 7:55,
 7:61, 8:63, 11:44, 11:58
 PIT STOP 7:27
 Pitchford, Dean 10:23
 Pitoeff, Sasha 10:18
 PLAGUE OF THE ZOMBIES 3:20
 PLAIN PEOPLE 8:34
 PLAN NINE FROM OUTER SPACE 1:17
 PLANET OF BLOOD 8:61
 PLANET OF THE VAMPIRES 1:9, 3:18,
 7:4, 12:11
 Planeta Bur 8:25
 PLANETA BURG 4:49, 7:22, 12:11
 Plans, Juan José 4:28, 4:29
 PLAYGIRLS AND THE BELLBOY, THE
 2:60, 5:26
 PLAYGIRLS AND THE VAMPIRE, THE
 1:9, 5:20, 7:32, 7:45, 8:59
 PLAYGROUND, THE 4:16
 Plaza Theater Dedication 1:61
 Pleasance, Donald 2:8, 11:20, 11:56
 PLEASURE OF DEATH 1:36, 1:37
 Plenilunio della vergini, Il 7:43
 Plowright, Joan 10:12
 PLUCKED 1:17
 Plummer, Christian 8:62
 Plummer, Christopher 2:9
 Plus Longue Nuit du Diable, La 6:6
 Plus Longues Nuits de la Gestapo, Les
 10:18
 Po Shchuchjemu Velenyu 9:10
 Pochath, Werner 6:15, 11:12
 Poe, Barbara 3:7, 6:63
 Poe, Edgar Allan 2:6, 2:35, 2:61, 5:16,
 7:42, 8:11, 10:16, 10:17, 11:3,
 11:29, 11:38, 11:44, 11:46, 11:56,
 11:60
 Poe, James 3:7, 6:63, 7:3, 7:55
 Poe, Jonathan Jackson 7:3
 POGO FOR PRESIDENT—"I GO POGO"
 11:58
 POINT OF TERROR 5:60. See POR-
 TRAIT OF TERROR
 Pointer, Priscilla 4:35
 POISON 11:9, 11:10
 Polanski, Roman 2:13, 3:11, 4:19, 6:22
 Polglase, Van Nest 12:56
 POLICEWOMEN 11:5
 Pollack, Sydney 4:61
 Polselli, Renato 7:45
 Poncela, Eusebio 8:23
 Ponton, Yvan 11:23
 Poon Man Kit 12:17
 Pop, Iggy 11:9
 POPCORN 6:11
 Porel, Marc 8:22
 PORGY AND BESS 11:38
 Porno Dama 1:28, 1:37
 PORNO SHOCK 3:20
 PORTRAIT IN TERROR 4:3, 4:49, 4:51,
 4:56, 5:27, 7:19-7:29
 PORTRAIT OF DORIAN GRAY, THE
 12:11
 PORTRAIT OF THE ARTIST AS A YOUNG
 MAN, A 3:43
 Posco, Alfred 8:3, 9:49
 POSSESSION 9:16
 Post, Ted 5:6
 POSTMAN ALWAYS RINGS TWICE, THE
 3:8
 Poston, Tom 5:5
 Potter, Madeleine 10:16
 Poupées Sanglantes du Docteur X, Les
 6:16
 Powell, Dick 11:56
 Powell, Michael 3:60, 4:27, 6:5, 6:61,
 10:13, 10:19, 12:3
 Powers, Jon 9:38, 9:40
 Prager, Sally 5:7
 Pratt, Douglas 12:61
 PREACHERMAN 12:15
 PREACHERMAN MEETS
 WIDDERWOMAN 12:15
 Predateurs de la Nuit, Les 4:22
 PREDATOR 2 6:13, 7:9
 PREHISTORIC WORLD 4:50
 Preiss, Wolfgang 5:10
 PREMATURE BURIAL, THE 11:58
 Preminger, Otto 11:38
 Prenez la Queue comme tout le Monde
 1:9
 PREPPY SCHOOL GIRLS 4:11, 6:63
 PRESIDENT'S ANALYST, THE 1:7-1:8
 Presley, Elvis 1:61, 4:17, 6:6, 6:56, 7:49,
 11:60
 Pressburger, Emeric 10:13, 12:3
 Presson, Jason 2:54
 PRETTY BABY 7:3, 7:55, 7:62
 Price, Dennis 1:27, 11:31
 Price, Vincent 1:61, 5:16, 5:57, 6:10,
 6:11, 7:55, 8:17, 11:3, 11:24, 11:25,
 11:51, 11:61, 12:8
 An Appreciation 11:26-11:31
 Interview 11:32-11:50
 Videography 11:52-11:60
 PRICK UP YOUR EARS 10:14, 11:13
 Priklyucheniya Buratino 9:10, 11:64
 PRINCE AND THE PAUPER, THE 10:14

Prince, Gene 2:25
 PRINCE OF DARKNESS 7:14, 8:58
 PRINCIPAL, THE 12:18
 Prine, Andrew 2:25
 Prinzessin und der Schweinehirt, Die 9:5
 PRISON DANCER 1:16, 3:63
 Prison des Femmes 3:19
 PRISONER, THE 2:35
 PRIVATE DUTY NURSES 5:64
 PRIVATE LIVES OF ELIZABETH AND
 ESSEX, THE 11:50, 11:59
 Profonde tenebre 1:35, 3:63
 Profondo rosso 2:42, 8:40, 8:63
 Propavshaya Gramota 8:38
 Prosen, Irena 4:51, 5:27
 Prosperi, Franco 6:18
 Protozanov, Yakov 6:8, 8:25
 Provorov, Fyodor 9:26, 9:36
 Prowse, Andrew 12:18
 Pryor, Richard 3:18
 PSYCH-OUT 3:17
 PSYCHIC, THE 2:62, 7:15
 PSYCHO 2:34, 3:58–3:60, 4:27, 4:44,
 5:4, 5:5, 5:14, 5:26, 5:59, 6:22, 6:46,
 10:19
 PSYCHO IV: THE BEGINNING 4:15, 7:13
 PSYCHOMANIA 4:16
 PSYCHOTRONIC ENCYCLOPEDIA OF
 FILM, THE 3:56
 Ptushko, Aleksandr L. 2:61, 8:3, 8:24–
 8:36, 9:10, 9:11, 9:32–9:46, 9:48,
 9:49, 9:53, 10:62, 10:63, 11:63,
 12:60
 Filmography (1927–1952) 8:38–8:39
 Filmography (1956–1972) 9:47
 Memoir: “Wide Horizons” 9:24–9:31
 Public Domain 4:4–4:9
 Pudovkin, Vsevolod 7:10, 8:34, 8:39
 Puebla, Jose Luis 1:40
 Puerto, Carlos 1:9
 Pulgarito 10:21
 PUNISHMENT OF ANNE, THE 7:3
 Pupillo, Mario 7:43
 Pupillo, Massimo 2:9, 7:42, 7:43
 PUPPET LOVE 9:19
 Purdom, Edmund 3:34
 Purdy, James 3:18
 Pushkin, Aleksandr 8:26, 8:28, 8:37,
 9:41–9:46
 PUSS IN BOOTS 9:5, 9:6, 10:15
 Pyle, Denver 11:22
 Pynchon, Thomas 7:10
 Pyne, Natasha 8:17
 Pyriev, I. 8:39
 PYX, THE 2:9

Q

Qualen, John 11:18
 Quando Alice rompe lo specchio 5:20
 QUATERMASS AND THE PIT 2:16,
 12:36, 12:46, 12:47
 QUATERMASS CONCLUSION, THE
 12:46
 QUATERMASS EXPERIMENT, THE
 12:32–12:47
 QUATERMASS II 12:36, 12:46
 Quatermass, Martin 8:58
 QUATERMASS XPERIMENT, THE 12:30,
 12:33–12:47
 Quattro mosche di velluto grigio 8:45
 Quay, Brothers 12:16
 QUEEN OF BLOOD 3:18, 4:11, 7:22,
 7:25
 QUEEN'S SWORDSMEN, THE 2:26,
 2:31, 9:9
 Quel Certo Sapore 4:21
 Questi, Giulio 1:17
 Quien Puedo Matar a un Niño? 4:25,
 4:28, 4:29, 4:30
 Quigley, Linnea 12:60
 Quine, Richard 6:7
 Quinn, Aidan 12:10
 QUO VADIS? 6:10

R

Raab, Kurt 4:11
 Rabal, Francisco 1:39
 Rabenalt, Arthur Maria 4:6
 Rabett, Catherine 12:23
 RABID GRANNIES 10:19
 Rabinowitz, Mort 11:20
 RACE WITH THE DEVIL 12:64
 RACERS 4:48
 RADAR MEN FROM THE MOON 5:7
 Radford, Art 11:10
 Radovanovic, Vlasta 4:51
 Raffanini, Piccio 1:9
 Raffin, Deborah 11:23
 Raffold, Harry 4:14
 Ragazza che sapeva troppo, La 5:36,
 8:22
 Ragona, Ubaldo 11:56, 11:58
 RAID, THE 11:11
 RAIDERS OF THE LOST ARK 3:35, 11:12
 Raimi, Sam 1:57, 2:57–2:60, 4:15
 RAIN MAN 1:25
 Raines, Christina 2:11, 6:13
 Raines, Lisa 4:11
 Rains, Claude 3:8, 5:6, 8:41, 10:15,

- 11:34, 11:35
 Raisch, Bill 2:41
 Rambaldi, Carlo 2:13, 5:19
 RAMBO 3:20
 Ramirez, Lucia 5:21
 RAMPAGE 3:12, 10:8
 Ramses, Fuad 6:57
 RAN 5:9
 RANCHO NOTORIOUS 6:6, 8:62
 Randolph, Donald 11:40
 Randolph, Jane 7:64
 Rannie, Alex 6:9
 Ransohoff, Martin 3:11
 Ransome, Prunella 4:29
 RAPE SQUAD 1:9
 Rapporto confidenziale 12:63
 RAPTURE, THE 11:6, 11:10
 RAPTUS—THE SECRET OF DR.
 HICHCOCK 7:61, 10:6
 RAPUNZEL 2:27, 2:31
 Rassimov, Ivan 7:16
 Rassimov, Rada 2:56
 Rathbone, Basil 11:28, 11:36, 11:37,
 11:60
 Rathborne, Tina 2:44
 RATKILL 11:13
 RATS 2:62
 Rautenberg, Iris 2:27
 RAVEN, THE 4:47, 5:36, 6:16, 11:28,
 11:44, 11:45, 11:59
 RAWHEAD REX 10:15
 Ray, Fred Olen 8:61, 9:4, 11:11
 Ray, Nicholas 1:34
 Raymond, Paula 7:8
 Rayzman, Yuri 8:39
 Razzia sur le Plaisir 5:61
 RE-ANIMATOR 3:31, 4:19, 10:8
 Read, Dolly 4:63
 Read, Margaret 4:63
 Reali, Carlo 6:18
 REAR WINDOW 6:5
 Reason, Rex 6:61
 REBECCA 2:15
 Rebello, Stephen 3:58–3:60
 RED MONKS, THE 3:63
 RED SKELTON SHOW, THE 11:45
 RED SONJA 11:64
 Redgrave, Michael 10:54
 Redgrave, Vanessa 8:47, 12:61
 Reed, Carol 4:55, 10:60
 Reed, Ishmael 3:55
 Reed, Joel 11:5
 Reed, Oliver 2:8, 2:10, 4:11, 5:64, 11:56
 Reeder, Mark 7:16
 Rees, Yvette 9:12
 Reeves, George 6:6, 8:62
 Reeves, Michael 1:47, 3:62, 4:19, 5:16,
 5:50, 5:59, 11:3, 11:46, 11:53
 Reeves, Steve 5:49
 REFERENCE GUIDE TO FANTASTIC
 FILMS 2:11
 REFLECTING SKIN, THE 10:14, 11:13
 Reggiani, Aldo 2:56
 Regina dei Cannibali, La 4:24
 Register, Meg 8:22
 Regnier, Charles 9:13
 Regnoli, Piero 5:20, 7:45, 10:18
 Reicher, Frank 12:4
 Reid, Vernon 9:15
 Reiff, Stephanie 6:46
 Reiner, Rob 7:11
 Reinhold, Judge 2:55
 Reinl, Harald 4:14, 8:21, 8:54
 Reiser, Paul 3:25, 10:38
 Reitherman, Wolfgang 12:55
 REJUVENATOR 2:12
 Remick, Lee 4:63
 REMINGTON STEELE 2:38
 Rendez-vous avec le Peur 2:17
 Renfro, Marli 3:59
 Renkov, A. 9:31
 Rennahan, Ray 12:52
 Repka 8:38
 REPO MAN 12:10
 REPTILICUS 3:10
 REPUBLIC ALL NITE MOVIE, THE 5:6
 REPULSION 4:19
 Requiem for a Heavyweight 1:56
 RESCUERS, THE 12:55
 Residencia, La 4:25–4:31
 Residencia para Espias 1:20, 1:28
 Resnais, Alain 6:23, 7:55
 RESURRECTED, THE 12:11
 RESURRECTION OF BRONCO BILLY,
 THE 8:58
 Retorno de Walpurgis, El 1:11
 Rettig, Tommy 4:15
 RETURN OF THE FLY, THE 11:43, 11:55,
 11:59
 RETURN OF THE LIVING DEAD 12:11
 RETURN OF THE ZOMBIES 3:21
 RETURN TO OZ 9:3, 9:12
 REVENGE IN THE HOUSE OF USHER
 1:23, 1:33, 1:37, 3:20
 REVENGE OF DRACULA, THE 5:7
 REVENGE OF FRANKENSTEIN, THE
 12:47
 REVENGE OF THE BLACK SISTERS, THE
 8:20
 REVENGE OF THE CREATURE, THE
 1:61
 REVENGE OF THE DEAD 2:4, 3:30, 3:31,
 7:42
 REVENGE OF THE WILD BUNCH 2:9

- REVENGE OF THE ZOMBIE 7:6
 Réves Macabres 4:21
 Rey, Fernando 1:16, 3:8, 5:20
 Reyas, Tony 12:64
 Reynaud, Janine 1:33, 2:8, 6:7
 Reynolds, Burt 2:40, 11:15
 Rhames, Ving 11:9
 RHINESTONE SHARECROPPING 3:40,
 3:41, 3:55, 3:56
 RHINO'S GUIDE TO SAFE SEX 8:14
 Rhodes, Christopher 12:39
 Rialson, Candice 6:7
 Riba, Diego 11:8
 Ribnik, Harry 5:26
 Rice, Alfred 7:32
 RICHARD DIAMOND, PRIVATE DETEC-
 TIVE 2:40
 Richardson, Joely 10:12
 Richardson, John 5:15
 Richmond, Tom 4:13
 RIDERS TO THE STARS 8:11
 Ridley, Philip 10:14
 Riegert, Peter 10:15
 Rififi en la Ciudad 3:21
 Riggs, Bobby 2:40
 Riggs, Rita 3:59
 RIGHTING WRONGS 6:14
 Rimski-Korsakov, Nikolay 8:36
 Rinehart, Mary Roberts 10:10
 Ringo del Nebraska 7:4
 RIO BRAVO 8:55
 RIO NUDO 12:12
 RIO UNCENSORED 12:12
 Rios, Rosa 8:6
 RISE AND FALL OF NERO, THE 4:13
 Risi, Dino 1:41
 RISING OF THE MOON, THE 4:48
 Ritt, Martin 11:15
 RITUAL IN TRANSFIGURED TIME 4:19
 RITUALS 5:61
 Rivalen im Nordmeer 9:5
 Rivelles, Amparo 10:45
 RIVER'S EDGE 2:47, 12:10
 Riviere, Caroline 1:34
 Rizzo, Alfredo 1:9, 7:32, 7:34
 Ro—, Michael 7:19
 Road, Jay 7:19
 ROAD TO FORT ALAMO, THE 4:5, 7:4,
 10:4
 ROAD TO RUIN, THE 9:17
 ROAD WARRIOR, THE 6:7, 6:22
 ROADKILL!: THE LAST DAYS OF JOHN
 MARTIN 4:15
 Robbe-Grillet, Alain 1:32, 7:3
 Robbe-Grillet, Catherine 7:3
 ROBE, THE 9:46
 Robertson, Cliff 2:8
 Robertson, John Stuart 8:6
 Robertson, Joseph F. 9:12
 Robertson, Kimmy 2:39
 Robertson, R.J. 10:12
 Robie, Lavelle 3:56, 4:11
 Robie, Wendy 11:9
 ROBIN HOOD 12:55
 Robins, Herb 11:20
 Robinson, Edward G. 11:42
 Robinson, John 12:46
 Robinson und Seine Wilden Sklavinnen
 1:21, 1:37, 9:21
 Robles, German 2:24, 2:25
 ROBO MAN 6:7
 ROBO NINJA 12:18
 ROBOCOP 4:15, 7:9, 11:9
 ROBOFORCE 9:20
 ROBOT MONSTER 11:4
 ROBOT VERSUS THE AZTEC MUMMY,
 THE 2:22, 2:23, 2:29, 2:31
 ROBOTRIX 11:12
 Robsahm, Margrete 7:61
 Robson, Mark 3:60, 4:11, 4:63, 5:59
 Rocchi, Rossana 7:17
 ROCCO AND HIS BROTHERS 1:40
 Rocco, Lyla 8:59
 Rochlin, Sheldon 9:58
 Rock, Caroline 1:34
 ROCKY HORROR PICTURE SHOW, THE
 9:63, 12:4
 ROD SERLING: The Dreams and
 Nightmares of Life in the Twilight Zone
 1:54–1:56
 Rodina Zovet 8:38, 9:64
 Rodney, Jack 12:40
 Rodrigues, Percy 11:22
 Rodriguez, Roberto 9:5, 9:8, 9:9, 10:21
 Roeg, Lucien John 4:61
 Roeg, Nicolas 4:17, 4:57–4:61, 8:44,
 8:56, 9:3, 11:44, 11:58, 11:63, 12:3
 ROGER CORMAN:
 The Best of the Cheap Acts 4:56
 Rogers, Mark E. 10:15
 Rogers, Mimi 11:10, 12:53
 Rogers, Shorty 8:13
 Rokos, James 8:58
 Rolland, Denise 11:5
 Rollin, Jean 1:18, 1:59, 2:15, 4:21, 8:9,
 8:19
 Rolling Stones 12:10
 Roma contra Roma 5:57
 Roman, Antonio 7:4
 ROMAN HOLIDAY 1:9
 Roman, Leticia 5:36, 5:54
 Romay, Lina 1:15, 1:21, 1:22, 1:27, 1:28,
 1:32, 1:35, 1:40, 1:41, 2:16, 2:64,
 3:8, 3:20, 4:22, 5:20, 8:22, 9:21

Romero, Cesar 6:7
 Romero, Eddie 2:8, 3:7, 12:64
 Romero, George 4:15
 Romero, George A. 3:42, 5:50, 5:59,
 6:17, 8:62, 8:63, 10:8, 10:16, 11:29
 Rondard, Patrice 1:18
 Rood, Dennis 12:59
 ROSE & THE SWORD, THE 5:63
 Rose Ecorchée, La 6:16, 12:21
 Rose, George 11:20
 Rose, Ruth 12:4
 ROSEMARY'S BABY 6:22, 6:54, 11:62
 Rosen, Karen 11:19
 Rosenbaum, Jonathan 10:42, 10:45,
 12:26, 12:62
 Rosenzweig, Barney 11:22
 Roshal, G. 8:39
 Rosi, Francesco 1:41
 Ross, Annie 11:7
 Ross, Arthur 11:16
 Ross, Red 7:5
 Ross, Stanley Ralph 6:7
 Ross, Virgil 12:16
 Rossellini, Isabella 4:36, 4:44, 12:10
 Rossellini, Roberto 3:7
 Rossetti, Dante Gabriel 2:10
 Rossi, Leo 9:17
 Rossi-Drago, Eleonora 4:14
 Rossi-Stuart, Giacomo 1:9
 Rosso segno della follia, Il 2:16
 Rostovtsev, I. 9:30
 Rothman, Stephanie 4:49, 5:26, 5:30,
 5:31, 7:3, 7:21-7:29
 Rothrock, Cynthia 6:14
 Rotkappchen 9:5, 9:8
 Rottkappchen 9:6, 9:8
 Rotundo, Massimo 6:5
 Rou, Aleksandr 8:26, 9:10, 9:11
 Rouslan et Lyudmila 9:47
 ROY COLT & WINCHESTER JACK 7:5
 Rozsa, Miklos 11:24
 RUDDIGORE 11:59
 Rudolph, Alan 4:5, 8:64
 Ruebezahl, der Herr der Berge 9:7
 Ruf der Blonden Göttin 3:20
 Rugolo, Pete 3:13
 RUMPELSTILTSKIN 2:26, 2:27, 2:31, 9:5,
 9:6, 9:9, 10:15
 Rumpelstilzchen 2:31, 9:6, 9:9
 RUN NIGGER RUN 2:9
 RUNESTONE, THE 10:15
 Rush, Richard 3:17
 Rushdie, Salman 2:35
 Ruslan i Lyudmila 8:37, 9:43, 9:45, 9:46,
 9:47
 RUSS MEYER:
 The Life and Films 3:56, 4:11

Russ, William 2:5
 Russell, Jane 11:28
 Russell, Ken 2:10, 4:15, 5:14, 6:6, 8:41,
 9:55, 12:3
 Russell, Kurt 1:9, 2:20
 Russell, Theresa 4:59, 4:60, 8:54
 RUSSIAN FAIRY TALES 8:26
 Russian Fantastika 8:24-8:36, 9:32-9:46
 Russo, Gaetano 3:63
 Rustichelli, Carlo 3:14
 RUSTLER'S RHAPSODY 10:4
 Rutowski, Richard 9:56
 Ryan, Meg 9:56
 Ryan, Robert 10:23
 Ryan, Steve 2:5
 Ryder, Winona 6:11
 Rytsarev, B. 9:7, 9:8

S

S.S. EXPERIMENT CAMP 10:18
 S.S. EXPERIMENTS 5:19
 Sabad, Louis 5:59
 Sabatier, Jean-Marie 4:14
 Sachs, Adrienne 6:11
 Sadico de Notre Dame, El 3:22
 Sadique Baron von Klaus, Le 1:28, 1:37,
 2:17, 3:21
 Sadique de Notre Dame, Le 1:21, 1:36,
 7:15
 SADIST OF NOTRE DAME, THE 1:34
 SADIST, THE 9:49
 SADISTEROTICA 1:20, 1:37, 2:8
 Sadko 2:61, 8:3, 8:34, 8:35, 8:36, 8:39,
 9:25, 9:26, 9:34, 9:48-9:53, 10:62,
 11:63
 Sadomania 1:28, 1:36, 3:19
 SAGA OF THE PHOENIX, THE 4:21, 6:14
 Sala, Oskar 9:7
 Salaire de la Peur, Le 3:14, 10:25
 Salazar, Abel 2:3, 2:22, 2:24, 2:30
 SALEM'S LOT 11:19
 Salerno, Enrico Maria 6:15
 Salkow, Sidney 11:56, 11:58
 SALO, OR THE 120 DAYS OF SODOM
 7:32, 11:13
 SALON KITY 12:21
 Salter, Hans 1:52
 SALUTE OF THE JUGGLER 9:12
 Sampo 9:37, 9:38, 9:39, 9:47, 9:53
 SAMSON & DELILAH 10:64
 SAMSON & THE SEVEN MIRACLES OF
 THE WORLD 10:11
 SAMSON IN THE WAX MUSEUM 2:31
 SAMSON VS. THE VAMPIRE WOMEN
 2:31

- San Fernando, Manny 2:21, 2:22, 2:23, 2:29
 Sancho, Fernando 6:19
 Sanders, George 1:21, 11:35, 12:55
 Sanders, Joe 12:50
 Sands, Diana 3:41, 3:56
 Sangre en mis Zapatos 1:22, 1:37
 Sangster, Jimmy 3:13, 7:15, 9:61, 12:47
 Sanguisuga conduce la danza, La 1:9
 SANTA BARBARA 6:7
 SANTA CLAUS 2:20, 2:22, 2:30, 10:15
 SANTA CLAUS—THE MOTION PICTURE 8:4–8:5
 SANTA CLAUS—THE MOVIE 8:4–8:5
 SANTA SANGRE 5:13
 SANTA'S CHRISTMAS ELF (NAMED CALVIN) 9:4
 SANTA'S FANTASY FAIR 10:15
 Santi, Lionello 5:57
 Santiago, Cirio H. 6:7
 Santo contra las Mujeres Vampiros 2:31
 Santo en el Museo de Cera 2:31
 Santoni, Espartaco 5:7
 SAPPHIRE 7:60
 Sarandon, Chris 12:11, 12:12
 Sarno, Joseph W. 8:20, 12:7, 12:11
 Sasdy, Peter 4:24, 5:51, 12:14
 SATAN'S BLOOD 1:9
 SATAN'S DAUGHTERS 7:6
 Sato, Kei 12:14
 Saunders, Linda 5:23, 5:25, 7:21, 7:23, 7:25, 7:26, 7:28
 Saura, Carlos 1:40
 SAVAGE DAWN 6:7
 SAVAGE GRINGO 7:4, 7:5
 SAVAGE INTRUDER 1:9
 SAVAGE ISLAND 4:10
 SAVAGE ISLAND, THE 4:24
 Savalas, Telly 1:23
 Savini, Tom 5:13, 12:24, 12:25
 Saxon, John 3:10, 3:18
 Sayadian, Stephen 3:11
 SCANNERS 10:5, 11:23
 SCANNERS II: THE NEW ORDER 10:5, 11:22, 12:13
 SCANNERS III: THE TAKEOVER 12:13
 Scardamaglia, Elio 4:5, 7:11
 SCARFACE 11:41, 12:17
 Scavolini, Romolo 8:22
 SCENES FROM A MARRIAGE 4:19
 Schanzer, Carl 5:23, 5:30, 7:21, 7:23, 7:29
 Schechter, Harold 3:59
 Scheider, Roy 3:14
 Schepisi, Fred 6:14
 Schlangengrube und das Pendel, Die 1:9, 8:21
 Schlesinger, Leon 2:6
 Schlingensief, Christoph 8:21
 Schlom, Marshal 3:59
 Schlondorff, Volker 4:27, 7:50, 12:5
 Schmidt, Kendall 2:17, 3:19, 5:16, 6:63, 7:62, 11:53, 11:56, 11:59
 Schmidt, Wolfgang 6:7, 7:6
 Schneer, Charles 5:12
 Schneeweisschen und Rosenrot 9:7
 Schneewittchen und die Sieben Zwerge 9:6
 Schoelen, Jill 6:13, 7:8
 Schonger, Hubert 9:5–9:12
 Schreiner, David 3:59
 Schubert, Karin 6:17
 Schüfftan, Eugen 6:10
 Schuler, Frank 2:26
 Schulmädchen Report 1:
 Was Eltern Nicht für Möglich Halten 9:21
 Schultz, Chiz 3:41
 Schumann, Carl 3:15
 Schundler, Rudolf 6:41
 Schürenberg, Sigfried 9:18
 Schwager, Jeff 12:59
 Schwan, Wolfgang 9:5, 9:7
 Schwartz, Lev 8:29
 Schwartz, Yevgeny 9:41
 Schwarze Abt, Der 9:13
 Schwarzenegger, Arnold 10:29, 10:31, 10:35, 10:37, 11:23
 Schwarzstein, Alain 7:6
 SCIENCE FICTION IN THE CINEMA 11:16, 12:47
 Scob, Edith 9:14
 SCORPION WITH TWO TAILS, THE 8:62
 Scorsese, Martin 4:62, 5:8, 7:56, 7:64, 8:7, 11:15
 Scott, Allan 4:59
 Scott, George C. 5:11, 6:49
 Scott, Gordon 4:10
 Scott, Ridley 3:18, 3:24, 3:27
 Scott, Susan 5:21
 Scotti, Tino 4:11
 SCREAM AND SCREAM AGAIN 2:17, 3:17, 11:46, 11:59
 SCREAM, BLACULA, SCREAM 1:9
 SCREAM IN THE STREETS, A 2:9
 SCREAM STREETS 2:9
 SCREAM, THE 6:17
 SCREAMING DEAD, THE 1:27, 1:37, 2:9
 SCREAMING MIMI 3:60
 SCREAMING SKULL, THE 9:14
 Screen Ratios 1:50–1:52
 Widescreen 9:26–9:28
 SCREENPLAYS OF THE AFRICAN-AMERICAN EXPERIENCE 3:51

- Screwy Truant, The 4:17
 SEARCH FOR THE EVIL ONE 9:4
 SEARCHERS, THE 12:61
 Sears, Fred F. 4:50
 Sebal, Mathias 12:15
 Sebastian, John 7:29, 12:11
 Secondina in un carcere femminile, Un 1:28, 1:37, 3:19
 SECRET AGENT 7:62
 SECRET AGENT 00 2:9
 SECRET AGENT SUPER DRAGON 12:11
 SECRET INVASION, THE 4:55, 4:56, 5:30, 7:23
 SECRET KILLER, THE 8:20
 SECRET OF THE BLACK TRUNK, THE 9:17
 Secreto del Doctor Orloff, El 1:20
 Secrets Érotiques d'Emanuelle 8:7, 11:5
 SECRETS OF LOVE: 3 RAKISH TALES, THE 7:6
 SECT, THE 9:15, 12:51
 Secte de l'Horreur 8:20
 Seddock, L'ereda di Satana 7:43
 SEDUCTION OF AMY, THE 8:9
 SEDUCTION OF MIMI, THE 3:50
 SEEDING OF A GHOST 10:18
 Seehofer, Rosemarie 9:7
 Segaloff, Nat 6:33, 6:50
 Segar, Stim (or Stem) 2:22
 Sei donne per l'assassino 3:19, 5:21
 Sekely, Steve 3:17
 Sekretar Raykoma 8:39
 Self, William 12:58
 Seltsame Gräfin, Die 9:19
 Selznick, Leon 1:52
 Semana del Assassino, La 8:23
 Senatore, Paola 5:19
 Señor Droopy 1:32, 2:64
 Sensitivité 11:13
 SENSUAL TABOO, THE 12:6
 SENSUOUS TEENAGER, THE 6:7
 SENSUOUS WIFE, THE 9:12
 SENTINEL, THE 2:11
 SERENADE 11:28
 Serenata macabra 12:6
 Serling, Rod 1:54-1:56
 Serna, Assumpta 7:17
 Serrador, Narciso Ibañez 4:3, 8:64, 10:9
 Directropective 4:25-4:31
 Serrador, Pepita 4:25
 Servais, Jean 3:21
 SERVICE DELUXE 11:34
 Sesselman, Sabina 9:16
 Setta, La 9:15, 12:51
 Sette donne per l'assassino 5:21
 Sette notte in nero 7:15, 8:62
 Setti Nani alla Ricosa 9:7
 Seuss, Dr. 3:6, 4:16
 7 DOORS OF DEATH 1:14
 SEVEN DWARFS TO THE RESCUE, THE 9:7
 SEVEN SEAS TO CALAIS 10:14
 SEVEN YEAR ITCH, THE 6:5
 SEVENTH VICTIM, THE 3:60, 4:11, 5:59
 SEVENTH VOYAGE OF SINBAD, THE 5:12
 Sewell, Vernon 11:20
 SEX AND BUTTERED POPCORN 9:17
 SEX, LIES AND RENAISSANCE 4:11, 4:13, 6:63
 Sexorcismes 1:28, 1:36, 1:38
 SEXY CAT 10:18
 SEXY NATURE 1:16
 SEXY NIGHT REPORT 5:19
 SEXY SAVAGE 1:16
 SEXY SISTERS 3:20
 SEXY VAMPIRE 5:19
 SHADOW OF ZORRO, THE 1:16, 1:23, 2:18
 SHADOWS OF CHINATOWN 11:60
 SHADOWS OF FORGOTTEN ANCESTORS 8:37
 SHAG: THE MOVIE 6:61
 Shakespeare, William 2:52
 SHALAKA 7:9
 Sham, John 9:20
 Shane, Tamara 10:47
 Sharp, Don 3:11, 9:12
 Shatner, William 5:5
 Shay, Don 10:37, 10:40
 SHE 10:64
 SHE BEAST, THE 7:62
 SHE DEMONS 2:4, 3:4, 9:14
 SHE FREAK 6:56
 SHE GODS OF SHARK REEF 3:62
 SHE SHOULD'A SAID NO 9:17
 SHE WOLF 2:9, 3:22
 SHE-DEVIL 2:9
 SHE-DEVILS ON WHEELS 3:5
 SHE-WOLF OF SPILBERG, THE 6:16
 Sheckley, Robert 12:10
 Sheen, Charlie 12:8
 Sheen, Martin 8:16
 Sheep Shape 11:11
 Sheff, Stanley 11:32
 Shek, Dean 11:11
 Sheldon, Paul 7:11
 Shelley, Barbara 9:61
 Shelley, Mary 5:10
 SHELTERING SKY, THE 7:5
 Sheperd, David 3:15
 Sheperd, Kimberly 3:15
 Shepherd, Elizabeth 11:51
 Sheridan, Margaret 12:58

- SHERLOCK HOLMES AND THE DEADLY NECKLACE 9:61, 12:13
 SHERLOCK HOLMES AND THE LEADING LADY 12:13, 12:14
 SHERLOCK HOLMES IN NEW YORK 12:14
 Sherman, Bobby 3:18
 Sherman, Richard B. 12:55
 Sherman, Robert M. 12:55
 Shields, Brooke 1:7
 Shifrovanny Dokument 8:38
 Shinel 7:45
 SHINING SEX 1:28, 1:38
 SHINING, THE 3:35
 Shirley, Anne 11:18, 11:19
 SHIVERS 5:51, 7:62
 SHOCK 4:13, 7:57, 11:27, 11:39, 11:59
 SHOCK WAVES 1:10
 SHOEMAKER AND THE ELVES, THE 2:26, 9:7
 SHOEMAKER'S HOLIDAY 11:33, 11:34, 11:47
 SHOGUN 11:42
 SHOGUN ASSASSIN 7:14
 SHOOT TWICE 10:9
 Shore, Dinah 4:62
 Shostakovich, Dmitri 4:34
 SHRIEKING, THE 6:13
 Shull, Richard 11:6
 Shusett, Ronald 12:10
 SHUTTERED ROOM, THE 2:8, 5:64
 Shvorin, A. 9:30
 Sibbett, Jane 12:11
 Siberiade 8:37
 Sicarios 3:20
 SIDA, La Peste del Siglo XX 1:14, 1:22
 SIDA: Il Pericolo strisciante 3:63
 SIDA: La Peste del 20 Secolo 3:63
 Sie Tötete in Ekstase 8:15
 Siegel, Don 5:50, 8:55, 12:49
 SIEGFRIED 8:6
 SIGMA COMMANDO 1:16
 Signoret, Simone 10:24
 SILENCE OF THE LAMBS, THE 8:18, 9:64, 12:59
 Silence qui Tue, Le 2:17
 Silent Films 8:5-8:7
 SILENT NIGHT BLOODY NIGHT 2:11
 SILENT SCREAM 2:17, 7:62
 Silva, David 9:12
 Silva, Frank 2:42, 2:45
 SILVERADO 10:4
 Silverstein, Elliot 4:61
 Simmons, Jean 2:8
 Simón del Desierto 9:12
 Simon, Juan Piquer 4:25, 12:9
 SIMON OF THE DESERT 9:12
 Simon, Paul 6:23
 Simon, Simone 11:19
 Simonetti, Claudio 7:16
 SIN IN THE SUBURBS 12:11
 Sinclair, Robert 8:13
 Sinfonia Erotica 3:21, 4:22
 Sinfonia per un sadico 3:21
 SINISTER IMAGE: VINCENT PRICE 11:32
 SINISTER INVASION 12:6
 Siodmak, Curt 3:10
 Sir Lancelot 10:27
 Sirène du Mississippi, Le 8:15
 Sirk, Douglas 6:61
 SISTERS 11:20
 SISTERS OF SATAN 3:22, 9:12
 SIX SWEDISH GIRLS AT THE GAS PUMP 3:62
 SIX WOMEN FOR THE MURDERER 5:62
 Skaife, Miguel 1:16
 Skay, Brigitte 4:11
 Skazka o Poteryannom Vremeni 9:39, 9:47
 Skazka o Rybake i Rybke 8:28, 8:38, 9:41
 Skazka o Tsare Saltane 9:41, 9:42, 9:43, 9:47
 Skelton, Red 11:48
 Skinny Tiger and Fatty Dragon 11:12
 Sklyut, I. 8:38
 Skotak, Dennis 10:38
 Skotak, Robert 10:38
 SKULL, THE 8:55, 8:56, 8:57
 SLASHER IN THE HOUSE 6:7
 SLAUGHTER HOTEL 6:16
 SLAUGHTER OF THE VAMPIRES 7:45
 SLAVE OF THE CANNIBAL GOD 1:14, 3:22, 12:19
 SLEAZEMANIA 2:13, 3:7
 SLEEPING BEAUTY 9:6
 Slide, Anthony 8:55
 Sluchay na Stadione 8:27, 8:38
 SLUGS 12:9
 Sluizer, George 10:17
 Small, Edward 6:4
 SMELL OF HONEY, A SWALLOW OF BRINE!, A 11:10
 Smich, John 9:50
 Smirnov, V. 9:31
 Smith, Dick 6:3, 6:28, 6:29, 6:30
 Smith, Ken 2:22
 Smith, Rosamond 12:11
 Smith, Steven C. 11:19
 Smith, William 11:5
 Smithson, Mike 11:23
 SNAKE PEOPLE 12:6
 SNAKE WOMAN, THE 8:18, 8:19
 Snezhnaya Kovoleva 9:10

- SNIPER 1:9
 Snipes, Jon Jon 4:43
 SNOOP SISTERS, THE 11:48
 SNOW QUEEN, THE 9:10
 SNOW WHITE 6:62, 9:6, 9:7
 SNOW WHITE AND ROSE RED 9:7
 SNOW WHITE AND THE SEVEN DWARFS 8:31, 12:55
 Snyder, F.G. 5:38
 Snyder, Howard 5:38
 Snyder, William 11:17
 Soavi, Michele 4:14, 8:21, 8:47, 9:15, 9:16, 12:51, 12:52
 Sobajic, Petar 4:51
 SOCIETY 5:9, 5:10
 SODOMA'S GHOSTS 5:21
 SOFTLY FROM PARIS 7:6
 SOFTLY FROM PARIS II 7:6
 Sokaloff, Vladimir 8:14
 Solamente Nero 6:19
 Solar, Sylvia 10:19
 SOLARIS 8:25, 10:15
 SOLDIER IN THE RAIN 3:63
 Sollberger, Liliane 1:34
 Solomon, Charles 11:64
 Solvay, Paolo 7:43
 Sombra del Murcielago, La 2:16, 2:18
 Somersalmi, Urho 9:38
 SOMETHING WICKED THIS WAY COMES 4:28
 SON OF DRACULA 2:3, 8:56, 8:57
 SON OF FRANKENSTEIN 7:63
 SON OF SINBAD 11:59
 Sondergaard, Gale 1:9
 SONG OF BERNADETTE, THE 11:27, 11:59
 SONG OF THE SOUTH 10:27
 Sonney, Dan 9:18
 SORCERER 3:14, 6:35
 SORCERERS, THE 3:62
 SORCERESS 7:26, 7:28
 Sorcière sanglante, La 7:61
 Sorrente, Sylvia 7:61
 Sota, Bruno Ve 8:16
 Sothern, Ann 11:50
 SOULS FOR SALE 11:60
 Soupçons de Mort 5:19, 5:20
 Souster, Tim 12:9
 Soutendijk, Renée 7:9
 Souvestre, Pierre 9:22
 Sowol, Robina 2:53
 Spaak, Catherine 2:56
 SPACE WATCH MURDERS, THE 10:61, 10:62
 Spacek, Sissy 10:23
 SPACEWAYS 12:34
 SPANISH FLY 2:10
 Speed, Carol 6:31
 SPEED ZONE 1:7, 2:8
 SPELLBOUND 6:22, 11:23, 11:24
 Spencer, Douglas 12:57
 Spencer, John 10:14
 Spettro, Lo 7:47, 7:61
 Spia sulla città, Una 3:21
 SPIDER BABY 1:8, 5:30, 5:31
 SPIDERS 3:3, 3:14, 3:15
 Diamond Ship, The 3:15
 Golden Sea, The 3:15
 Spiegel, Scott 1:58, 4:15
 Spielberg, Steven 3:35, 11:15
 SPIES 8:6, 8:7
 Spinell, Joe 1:8, 1:11, 9:17
 Spinnen, Die 3:14
 Spione 8:7
 SPIRITISM 2:31
 SPIRITS OF THE DEAD 1:61, 11:60
 Splet, Alan 4:38, 5:12
 Spoto, Donald 3:58
 Spottiswode, Roger 3:19
 SPY SMASHER 5:6
 SPY WHO LOVED ME, THE 9:23
 Squartatore di New York, Lo 3:22
 SQUEAKER, THE 9:18
 SQUEALER, THE 9:18
 SS EXTERMINATOR CAMP 1:17
 SS Il treno dell'amore 6:18
 SSSSSSS! 11:6
 St. John, Jill 8:9
 STAGEFRIGHT 1:9, 4:14
 Stagnaro, Carola 8:50
 Stahl, John 6:61
 STALKER 8:25
 Stallone, Sylvester 2:25, 8:52
 Stanford, Pamela 1:15
 Stanley, Paul 2:12
 Stanley, Richard 4:16, 10:6
 Stanwyck, Barbara 10:23
 STAR IS BORN, A 4:5, 8:42
 STAR PILOT 7:43
 STAR TREK 2:34, 12:34
 STAR TREK: THE NEXT GENERATION 2:34
 STAR WARS 2:34, 5:22, 10:23
 Starevich, Ladislav 8:26, 8:27, 8:29, 8:37, 9:20, 9:46, 12:60
 Stark, Ron 11:64
 STARMAN 2:64, 12:61
 Stauss, Richard 4:34
 STAY HUNGRY 10:34
 Steckler, Ray Dennis 6:7, 7:6
 Steele, Barbara 2:17, 3:7, 5:6, 5:15, 5:16, 5:49, 5:51, 6:63, 7:3, 7:31, 7:32, 7:34, 7:45, 7:46, 7:59, 8:63, 10:61, 10:62, 12:5

- Interview 7:48–7:57
 Videography 7:60–7:62
 Steele, Jon Gary 10:15
 Steenburgen, Mary 3:9
 Steeve, Allan W. 10:18
 Stefano, Joseph 3:59, 7:13
 Stein, Ronald 5:16, 7:19, 7:21, 7:25,
 7:26, 9:52, 10:12, 11:56
 Steiner, John 1:45, 7:16
 Steiner, Max 12:55
 Steinfeld, Jake 6:7
 STENCH, THE 6:13
 Stensgaard, Yutte 4:10, 11:21
 STEP RIGHT UP!
 I'm Gonna Scare the Pants Off America
 11:62
 Stephen, A.C. 2:8, 4:10
 STEPHEN HERO 3:43
 STEPHEN KING'S "IT" 9:23
 Stephens, Lowe 7:21
 Sterling, Tisha 10:61, 10:62
 Stern, Sandor 4:12
 Stevens, Arnold 8:62
 Stevens, Brinke 6:61
 Stevens, Leslie 2:12, 4:5
 Stevenson, Juliet 10:12
 Stevenson, Robert Louis 4:18, 8:25
 Stewart, Alexandra 2:11
 Stewart, Charlotte 2:39
 Stewart, Don 7:15
 Stewart, Evelyn 8:23
 Stewart, James G. 11:14
 Stewart, Jimmy 11:36
 Stine, Clifford 11:17
 Sto Priklyucheni 8:38
 Stockwell, Dean 4:36, 4:42
 Stoker, Bram 1:27, 8:58
 Stokowski, Leopold 10:25
 Stolar, David 8:3
 Stolar, Edward 9:49
 STOLEN FACE 9:61
 Stolper, Aleksandr 8:39
 Stolyarov, Sergey 9:46, 9:49, 10:21
 Stone, John 12:43
 Stone, Oliver 9:55–9:58
 STONE TAPE, THE 12:41
 STOP 3:40, 3:55
 Storia di ragazze e di ragazzi 3:31
 STORM, THE 1:55
 STORY BEHIND THE EXORCIST, THE
 6:46
 STORY OF BOYS AND GIRLS, THE 3:31
 STORY OF MANKIND, THE 4:10
 STORY OF THE HOLLYWOOD
 EXPLOITEERS, THE 9:18
 STORY OF THE HUMAN SENSES, THE
 8:12
 Stotbrawa, Renée 9:6
 Stovitz, Ken 4:35
 Strada per Fort Alamo, La 7:4
 Strage dei vampiri, La 7:45
 Strandberg, Julian 8:3
 STRANGE CASE OF DR. JEKYLL AND
 MR. HYDE, THE 8:25
 STRANGE CASE OF THE COSMIC RAYS,
 THE 8:11
 STRANGE COUNTESS, THE 9:19
 STRANGE HOLIDAY 5:6
 STRANGER, THE 4:55
 STRANGERS ON A TRAIN 10:19
 STRANGLER OF BLACKMOOR CASTLE,
 THE 9:7
 STRANGLERS OF BOMBAY, THE 9:61
 Strano vizio della Signora Wardh, Lo
 5:64, 10:6
 Strasberg, Susan 3:17, 3:18, 11:22
 Streep, Meryl 2:9
 Strelle nel Fosso, Le 3:29, 3:30, 3:32,
 3:34, 3:36
 Streuber, Carl 9:6
 STRIKE, THE 1:55
 Strobel, Al 2:41, 2:45
 Strock, Herbert L. 3:10, 7:6, 8:13, 8:14,
 8:62
 Strongin, Dorothy 11:7
 Stross, Raymond 4:48, 4:49
 Strugatsky Brothers 8:25
 Strunsky, Albert 11:62
 STRYKER 6:7
 STUART LITTLE 9:3
 Stuart, Maxine 1:34
 STUDY IN CHOREOGRAPHY FOR
 CAMERA, A 4:19
 STUNT MAN, THE 3:17
 Sturges, John 4:50
 Styazhateli 7:10
 SUBJECT WAS ROSES, THE 4:4
 SUBLIMINAL SEDUCTION 6:23
 Subotsky, Milton 8:57
 SUBURBAN ROULETTE 2:12, 3:5
 SUCCUBUS 1:19, 1:20, 1:32, 1:34, 1:38,
 2:8, 2:10, 2:16, 4:5, 6:7
 Suceuse, La 8:22
 Suedoises, Les 2:16
 Sugerman, Danny 9:56
 Summers, Jeremy 8:18
 SUMMERTIME KILLER 1:16
 Sündenbock von Spatzenhausen, Der
 9:6
 Sung Kan Shing 5:18
 SUPERBUG 10:5
 SUPERGIRLS IN 3D 12:63
 SUPERMAN 1:55, 12:64
 SUPERMAN AND THE MOLE MEN 8:62

SUPERMAN: THE MOVIE 2:15, 3:58
 SUPERSPY 1:16
 SUPERSTAR: THE KAREN CARPENTER
 STORY 11:9
 Surtees, Bruce 12:49
 Suslov, Misha 10:15
 SUSPIRIA 2:13, 6:19, 6:41, 7:5, 8:40,
 8:44, 8:45, 8:47, 8:50, 9:64
 Sutherland, Donald 4:59
 Sutton, John 11:35
 Svankmejer, Jan 12:16
 Svastica nel ventre, La 12:21
 SVENGALI 12:52
 Svenson, Bo 2:8
 Svidetelev, C. 9:26
 SWAMP THING 1:15
 Swartz, Charles 7:28
 SWEET CANDY 6:7
 SWEET HOUSE OF HORRORS 5:21
 SWEET SUGAR 10:9
 SWEET SWEETBACK'S BAADASSS
 SONG 3:41
 Swenson, Karl 8:13
 Swift, Jonathan 8:27
 Swinn, Monica 1:15, 1:16, 1:35, 2:18,
 6:15, 6:18
 SWORD AND THE DRAGON, THE 8:3,
 9:11, 9:12, 9:34, 9:47, 9:49, 10:11
 Making of 9:24-9:31
 On Video 9:35
 SWORDSMAN 7:14
 SWORDSMAN 2 12:17
 Sykes, Peter 5:7
 Sylvia la Baiseuse 1:34, 1:37
 Szwarc, Jeannot 8:4

T

T&A ACADEMY 5:63
 T2: THE MAKING OF TERMINATOR 2:
 JUDGMENT DAY 10:37
 Tabernero, Julio Perez 1:15, 6:16, 10:18
 TABLE, THE DONKEY, AND THE STICK,
 THE 2:23, 9:6
 TABOOS AROUND THE WORLD 7:16,
 11:60
 TABOOS OF THE WORLD 11:60
 TABU 3:3
 Takada, Akira 12:14
 Takashi 12:16
 Takaya, Yoshiki 12:60
 Takeda, Taijun 12:14
 Talbot, Dan 12:26
 Talbot, Lyle 2:52
 TALENT FOR LOVING, A 6:7
 TALES FROM THE CRYPT 1:10, 2:34,

8:57
 TALES FROM THE DARKSIDE COMPAN-
 ION, THE 1:56
 TALES OF TERROR 5:36, 5:57, 11:25,
 11:28, 11:45, 11:60
 TALES TO RIP YOUR HEART OUT 4:24
 Tallman, Patricia 5:13
 Talmy, Shel 11:59
 Tama, Alan 7:13
 Tamblyn, Russ 2:41, 6:11
 Tamburella, Paolo 9:7
 Tamiroff, Akim 10:44, 10:46, 10:47, 12:27
 Tan, Chinkee 12:64
 Tan, Panchito 12:64
 TANTANA, THE 11:12
 Tappert, Horst 3:20
 TARANTULA! 10:12
 TARGETS 1:58, 5:56, 8:17, 11:10
 Tarkovsky, Andrei 8:25, 8:37, 10:15,
 10:16
 Tarot 1:16
 Tassoni, Coralina Cataldi 8:42
 TASTE THE BLOOD OF DRACULA 5:51,
 12:14
 Tate, Greg 3:40, 3:56, 3:57
 Tate, Reginald 12:34, 12:36, 12:45, 12:46
 Tatna Dvukh Okeanov 8:25
 Taurog, Norman 11:46
 Taviani, Brothers 1:41
 Taylor, Alfred 5:23, 7:21
 Taylor, Jack 1:16, 1:27, 1:35, 3:21, 6:17
 Taylor, Robert 11:44
 Taylor, Ronnie 6:13
 Tayna Vechnoy Nochi 8:25
 Teason, W. 7:57
 TEENAGE CAVEMAN 4:50
 Tel—, Dan 7:19
 Television, El 4:28
 TELL-TALE HEART, THE 2:6
 TEMPEST, THE 11:48
 Templar, Simon 11:48
 TEMPTER, THE 3:21
 TEN COMMANDMENTS, THE 11:29,
 11:41, 11:42, 11:60
 TEN LITTLE INDIANS 3:29
 Tenebrae 1:3, 2:6, 2:56, 8:42, 8:44, 8:45,
 8:46, 8:50, 8:54, 9:19
 Tenemos dieciocho anos 1:20
 Tenney, Del 2:5, 4:16, 5:60
 Teppich des Grauens, Der 4:14
 TERMINATOR 2: JUDGMENT DAY 10:3,
 10:28-10:41, 11:17, 11:23, 12:63,
 12:64
 The Book of the Film 10:21, 10:34
 TERMINATOR, THE 7:9, 8:19, 10:4,
 10:28-10:41, 12:17
 TERMS OF ENDEARMENT 1:25

- Terreur Cannibale 10:18
 Terreur Express 6:15
 Terreur sur la Plage 5:20
 TERRIBLE SECRET OF DOCTOR
 HICHCOCK, THE 7:49
 TERROR AT RED WOLF INN 1:9
 TERROR AT THE OPERA 1:58, 8:3,
 8:40-8:47, 8:49, 8:49-8:52, 8:54
 TERROR CREATURES FROM THE
 GRAVE 7:3
 TERROR EYES 2:58
 TERROR FANTASTIC 3 5:59
 TERROR HOSPITAL 5:7
 TERROR HOUSE 1:9
 TERROR IN THE CRYPT 4:5, 8:61
 TERROR IN THE HAUNTED HOUSE 6:22
 TERROR OF DR. HICHCOCK, THE 7:36,
 7:61, 10:6
 TERROR OF GODZILLA, THE 3:19
 TERROR OF THE MAD DOCTOR 9:17
 TERROR OF THE SHE WOLF 2:9
 TERROR ON THE MENU 7:6
 TERROR, THE 2:61, 7:23
 TERROR TRAIN 3:19, 5:61
 TERROR-CREATURES FROM THE
 GRAVE 7:7, 7:34-7:45, 7:62, 9:14
 Terrore di Notte, Il 4:14
 Terrore nello spazio 3:18, 12:11
 Terry, John 12:11
 Tessoni, Coralina 11:8
 Testament des Dr. Mabuse, Das 9:17
 TESTAMENT OF DR. MABUSE, THE 9:17
 Teuflischen Schwestern, Die 3:20
 TEX AVERY'S SCREWBALL CLASSICS 3
 4:17, 6:60
 Flea Circus, The 6:60
 Uncle Tom's Cabaña. 6:60
 TEXAS CHAINSAW MASSACRE, THE
 1:11, 3:10, 3:59, 5:31, 5:61, 8:21
 TEXAS CHAINSAW MASSACRE 2, THE
 8:64, 12:64
 Thank You Masked Man 11:11
 Thatcher, Torin 5:12
 THEATRE OF BLOOD 11:3, 11:31, 11:47,
 11:60
 THEATRE OF DEATH 4:5
 THEM OR US 4:59
 THEM! 2:3
 THÉRESE AND ISABELLE 8:9
 THESE ARE THE DAMNED 5:50, 6:61
 THEY 8:62
 THEY CALL HER ONE EYE 2:16
 THEY CAME FROM WITHIN 5:51, 7:3,
 7:48, 7:62
 THEY LIVE 8:58
 THEY'RE COMING TO GET YOU 5:64,
 10:7
 THING, THE (1982) 3:19, 8:58
 THING FROM ANOTHER WORLD, THE
 2:15, 12:57-12:59
 THING WITH TWO HEADS, THE 10:11
 THIRD DEGREE BURN 7:9
 THIRD MAN, THE 4:55, 10:60
 THIS ISLAND EARTH 6:61
 THIS LITTLE GIRL HAD KNOCKERS 3:7
 THIS PROPERTY IS CONDEMNED 1:61
 Thom, Robert 3:18
 Thomas, Derek 4:56, 12:11
 Thomas, Henry 7:13
 Thomas, Jim & John 6:13
 Thomas, Michael 12:20
 Thomas... gli indemoniati 3:29, 3:34
 Thompson, Caroline 6:10
 Thompson, Fred 7:21
 Thompson, John 3:61
 Thorne, Dyanne 5:60
 Thorsen, Sven-Ole 12:17
 THOUSAND EYES OF DR. MABUSE, THE
 5:11, 9:16, 9:19
 THREAD OF LIFE 8:13
 THREE AMIGOS!, THE 10:4
 THREE CASES OF MURDER 5:57
 THREE FACES OF FEAR, THE 5:33-
 5:59, 5:57
 Three Little Kittens, The 11:11
 THREE MUSKETEERS, THE 11:29, 11:60
 THREE ON A MEATHOOK 9:4
 THREE SHORTS BY LADISLAS
 STAREVICH 9:19
 THREE'S COMPANY 7:8
 THRILLER 3:13, 5:36, 11:31
 Masquerade 5:5
 THUNDERBALL 2:9
 Thurber, James 10:10
 Thurman, Uma 5:12
 Thys, Guy Lee 10:19
 TIE ME UP! TIE ME DOWN! 5:64, 7:64
 Tierney, Gene 11:38
 Tierney, Lawrence 4:63, 8:16, 10:15
 Tierney, Tony 12:10
 TIGER OF ESCHNAPUR, THE 3:14
 TIME AFTER TIME 3:9
 TIME BANDITS 1:15
 TIME MACHINE, THE 10:14
 TINGLER, THE 6:22, 11:28, 11:34, 11:43,
 11:56, 11:61, 11:62
 Tinti, Gabriele 6:15
 Tischlein Deck Dich 2:23, 9:6
 TITANIC 2:63
 TO BE NUMBER ONE 12:17
 TO CATCH A THIEF 6:22, 7:64
 TO HAVE AND HAVE NOT 4:50
 TO THE DEVIL—A DAUGHTER 5:7
 TO THE PUBLIC DANGER 9:61

- Tobey, Kenneth 4:9, 12:57
 TOBY DAMMIT 10:17
 Toby Dammit 1:9, 11:60
 Todesking, Der 7:16
 Tödesracher von Soho, Der 3:20, 9:17
 Toland, Gregg 11:15
 Tolkin, Michael 11:10
 Tolo, Marilu 2:18
 Tolstoi, Alexei 5:36, 5:49, 5:59, 6:8
 Tolstoy, Aleksey K. 8:25
 Tolstoy, Aleksey N. 8:25, 8:28
 Tolstoy, Ivan 5:36, 5:49
 TOM THUMB 10:21
 TOMB OF LIGEIA, THE 5:16, 10:12, 11:44, 11:51, 11:53, 11:60, 11:61
 TOMB OF TORTURE 4:5, 8:59
 TOMBS OF HORROR, THE 7:43
 Tonelli, Bob 3:34
 TOO HOT TO HANDLE 6:5
 TOP MODEL 2:9
 TOPO, EL 5:13
 Topol 6:7
 TORMENTED 3:11
 Torn, Rip 4:61
 Torres-Nilsson, Leopoldo 10:61
 TORSO 10:18
 Tortoise Wins by a Hare 3:6
 TORTURE CHAMBER OF DR. SADISM, THE 1:9, 8:21
 TORTURE ZONE, THE 12:6
 TOTAL RECALL 4:24, 12:10
 Toten Augen von London, Die 9:16
 Toter Hing im Netz, Ein 6:5
 TOUCH OF EVIL 3:60, 10:45, 10:46
 Tough, Dave 1:32, 8:22
 Toura, Mutsuhiro 12:14
 Tourneur, Jacques 5:37, 7:9, 8:21, 10:24, 11:46
 TOWER OF LONDON, THE 11:27, 11:36, 11:60
 Towers, Harry Alan 1:21, 4:11, 8:18, 12:14
 Towne, Robert 4:47, 5:16, 11:60, 11:61
 Townsend, Bud 1:9
 TOXIC AVENGER, THE 6:61, 12:61
 TOXIC MONSTER, THE 7:6
 TRACK 29 4:60
 TRACK OF THE VAMPIRE 2:61, 4:49, 5:23, 5:27, 5:30, 5:31, 7:3, 7:20-7:29
 Tracy, Spencer 4:18
 TRADER HORNEE 12:6
 Tragica Ceremonia en Villa Alexander, La 2:18
 Train Special pour Hitler 1:15
 Train Special pour les SS 6:18
 Transplante, El 4:28
 TRANSYLVANIA TWIST 10:12
 TRAP THEM AND KILL THEM 1:17, 4:24
 Trauberg 8:34
 Trauberg, Leonid 7:45
 Travers, Peter 6:46
 Travers, Susan 8:19
 Travkin, B. 9:31
 Travolta, John 10:23
 Tre volti della paura, I 5:3, 5:21, 5:34, 5:36, 5:55, 8:25, 8:59
 Tre volti della paura, I (German) Telephon, Das 10:8
 Wassertropfen, Der 10:8
 Wurdelak, Der 10:8
 TREASURE ISLAND IN OUTER SPACE 1:16
 TREASURE OF THE AMAZON 2:62
 Trench, Marianne 9:15
 Treno infernale 6:18
 Trhauhma 1:16, 3:63
 Trhauma 3:63
 Tri Vstrechi 8:34, 8:39, 9:41
 TRIAL, THE 10:45
 Trinkka, Jiri 8:28
 Trintignant, Jean-Louis 1:17, 3:14
 Trionfo dei dieci gladiatori, Il 1:7
 TRIPODS, THE 2:15
 Tripp, Paul 9:5
 TRIUMPH OF THE TEN GLADIATORS 1:7
 TROG 8:56
 Trois Visages de la Peur, Les 5:57
 TRON 10:27
 TROUBLE WITH GIRLS, THE 11:60
 Trovajoli, Armando 2:13
 Trow, Shepherd 11:34
 Truffaut, François 2:40, 3:6, 3:7, 4:58, 6:63, 8:15
 Truman, Harry 2:39
 Trumbull, Don and Doug 1:13
 Trump, Donald 3:11
 Tseretelli, N.M. 6:8
 Tubbs, William 10:25
 Tubor, Mort 5:23, 7:21
 Tuchner, Michael 5:7
 Tucker, Michael 10:25
 Tür mit den Sieben Schlössern, Die 9:16
 Turandot 2:34
 Turner, Ted 2:15, 3:6, 4:64, 12:57, 12:58
 Turrentine, Stanley 3:44
 Turturro, John 12:49
 TUSK 5:13
 Tutti Defunti... Tranne I Morti 3:29, 3:36
 Tutti i colori del buio 10:7
 TV CLASSICS 11:60
 TV MOVIES AND VIDEO GUIDE 2:7
 TV of Tomorrow 4:17

TWICE-TOLD TALES 11:60
 TWILIGHT PEOPLE 3:7
 TWILIGHT ZONE COMPANION, THE
 1:54-1:56
 TWILIGHT ZONE, THE 1:9, 1:55, 1:56
 Eye of the Beholder, The 1:34, 1:55
 In Praise of Pip 1:56
 Jeopardy Room, The 1:9
 Miniature 1:56
 Nightmare at 20,000 Feet 1:55
 Sounds and Silences 1:56
 Walking Distance 1:56
 TWILIGHT ZONE, THE (1985)
 Her Pilgrim Soul 1:56
 Message from Charity 1:56
 Paladin of the Last Hour 1:56
 TWILIGHT ZONE: THE MOVIE
 Nightmare at 20,000 Feet 6:22
 TWIN PEAKS 2:5, 4:19, 4:23, 4:39, 4:45,
 4:62, 4:63, 4:64, 7:6, 7:11, 9:23,
 11:9, 12:10
 Essay 2:32-2:49
 Log Book 2:44
 TWINKLE, TWINKLE KILLER KANE 6:49
 TWISTED SEX, VOLUME 1 11:6
 TWO CHRISTOPHERS, THE 2:61
 TWO EVIL EYES 6:17, 8:47, 8:49, 10:16
 Black Cat, The 6:17, 10:16
 Case of Mr. Valdemar, The 6:17, 10:16
 TWO FUN SHOWS 11:60
 TWO LANE BLACKTOP 4:60
 TWO MOON JUNCTION 4:19
 TWO THOUSAND MANIACS! 6:56
 TWO WEEKS IN ANOTHER TOWN 10:17
 Tyrlov, Herman 8:28

U

Uccello dalle piume di cristallo, L' 8:45
 Ugarte, Julian 8:20
 Ulmer, Edgar G. 3:14
 Ultima preda del vampiro, L' 1:9, 5:20,
 7:32, 8:59
 Ultimo mondo cannibale, L' 1:8, 1:42,
 12:19
 Ultimo Relo, El 4:28
 Ultimo squalo, L' 8:20
 Ultimo treno della notte, L' 6:15
 ULTRAMAN 12:18
 ULTRAMAN: THE ALIEN INVASION
 12:18
 ULYSSES 1:15
 Umlauf, Ellen 11:12
 UNCHAINED GODDESS 8:13
 Uncle Tom's Cabaña 4:17
 UNCLE TOM'S CABIN 6:57, 9:62

Unconsciente 2:18
 UNDYING BRAIN, THE 7:6
 UNNATURAL 4:6
 Uno Dos Tres 4:30
 UNSANE 1:3, 2:56, 8:42, 8:50
 Unsichtbaren Krallen des Dr. Mabuse,
 Die 8:54
 Uomini contri 1:41
 UP LIKE A SHOT 10:9
 UP! 10:20
 Updike, John 2:12
 Urquhart, Gordon 8:16
 Ustinov, Peter 12:16

V

Vadim, Roger 12:21
 Vadis, Dan 1:7
 Vajda, Marijan 11:12
 Valcauda, Armando 1:7
 Valentino, Rudolph 8:6
 Valerii, Tonino 7:15
 VALLEY OF GWANGI, THE 7:8
 VALLEY OF THE DOLLS 4:63
 VALLEY OF THE GIANTS 10:12
 Valli, Alida 7:5
 Vampiras, Las 1:38
 VAMPIRE AND THE BALLERINA, THE
 6:5, 7:45
 VAMPIRE CIRCUS 2:63, 4:19, 4:26, 7:14
 VAMPIRE COP 6:57, 9:62
 Vampire et le Sang des Vierges, Le 8:21
 VAMPIRE HAPPENING, THE 8:56
 VAMPIRE HOOKERS 6:7
 Vampire, La Malédiction du Chateau
 Chateau d'Ando 8:21
 VAMPIRE LIVES AGAIN 5:17
 VAMPIRE LOVERS, THE 4:10, 7:6
 VAMPIRE SACRIFICE 2:17
 VAMPIRE STRIKES BACK 5:17
 VAMPIRE, THE 2:23, 2:31
 VAMPIRE'S COFFIN, THE 2:23, 2:31
 Vampiri, I 5:20
 Vampiro de la Autopista, El 5:19
 Vampiro, El 2:31
 Vampiro Sangriento, El 2:31
 VAMPYR 8:6, 8:7
 VAMPYRES 7:6
 Vampyros Lesbos 1:27, 1:28, 1:38, 1:59
 Van Bebber, Jim 4:15
 Van Bergen, Nanda 6:15
 Van Doren, Mamie 4:56
 Van Eyck, Peter 10:25, 10:54, 10:55,
 10:60
 Van Gogh, Vincent 5:8
 Van Hentenryck, Kevin 3:16, 11:7

- Vance, John Holbrook 12:53
 Vanel, Charles 10:25
 VANISHING, THE 10:17, 11:13
 Vari, Giuseppe 4:5, 5:57
 VARIETY LIGHTS 4:7
 Varlei, N. 10:21, 12:60
 Vasiliev Brothers 8:39
 Vaynshtok, V. 8:39
 VEIL OF BLOOD 8:20
 Velvet Underground, The 11:10
 VELVET VAMPIRE, THE 5:64, 7:28
 Vendetta di Lady Morgan, La 7:43, 8:63
 Venezuelan Video Safari 1:14-1:16
 Venganza del Zorro, La 2:18
 VENGEFUL DEAD, THE 7:6
 Ventimiglia, Giovanni 3:14
 Ventura, Jesse 12:17
 Ventura, Lino 1:16
 Venturelli, Silvana 8:7
 VENUS IN FURS 1:19, 1:21, 1:28, 1:38
 Ver—, William 7:19
 Vercoutere, Marcel 6:43
 Verdi, Giuseppe 8:41, 8:42, 8:46
 Vergine fra i Morti Viventi, Una 1:38
 Vergine tra gli Zombie, Una 3:63
 Verheiden, Mark 6:13
 Verhoeven, Paul 5:63, 7:9
 Verne, Jules 8:25, 8:29
 Vernon, Howard 1:16, 1:26, 1:33, 1:41,
 2:17, 3:21, 9:21, 9:22, 11:12, 12:21
 Vértes 4:47
 VERTIGO 2:45, 10:24
 Vertinskaya, L. 9:49
 Vertisya, Lucille 9:49
 VERY CLOSE ENCOUNTERS OF THE
 FOURTH KIND 8:7
 VERY EYE OF THE NIGHT, THE 4:19
 Veselye Muzykanty 8:38
 Vetri, Victoria 2:8
 Viaje a Bangkok, Ataud Incluido 1:22
 Victor, Glen 7:19
 VICTORIA REGINA 11:29, 11:33, 11:50
 Videnius, Bo 2:16
 VIDEODROME 5:62, 5:63, 12:13
 Vidor, King 4:50
 Vierge Man, Die 7:9
 Vierge chez les morts-vivants, Une 1:33,
 1:38
 Vierny, Sacha 3:10, 10:12
 VIEW TO A KILL, A 8:64
 Vigil, Tim 6:6
 VILLAGE VOICE, THE 3:40
 VINCENT 11:31
 Viola, Albert T. 12:15
 VIOLENCE AT NOON 12:14
 VIOLENT BLOOD BATH 3:8
 VIOLENT MIDNIGHT 4:16
 VIRGIN AMONG THE LIVING DEAD, A
 1:16, 1:33, 1:38, 3:63
 VIRGIN CAMPUS 4:11
 Viridiana 4:27
 Visa pour mourir 1:28, 1:37, 3:19
 Visconti 1:40
 VISITING HOURS 2:58, 12:64
 Vitale, Adriano 11:8
 Vitale, Antonella 8:50
 Vitkovich, Viktor 9:37, 9:46
 Vitti, Monica 7:55
 Vivienne, Diane 12:11
 Viy (or Vij) 9:42, 9:43, 9:46, 9:47, 10:21,
 12:60
 Vizio in bocca 3:21, 5:61
 Vlastelin Byta 8:38
 Voci bianche, Le 7:61, 10:62
 Voci dal profondo 8:22
 Vohrer, Alfred 9:16, 9:18
 Voiles Ecarlates, Les 9:47
 Volk i Zhuravl 8:38
 Volonté, Gian-Maria 3:14
 Volta, Ornella 5:52, 5:59
 Von Baky, Josef 9:19
 VON RICHTHOFEN AND BROWN 5:11
 Von Stroheim, Erich 4:6
 Von Sydow, Max 6:41, 6:45
 VODOO BABY 5:21
 VODOO WOMAN 11:60
 VOYAGE INTO SPACE 2:64
 VOYAGE TO THE BOTTOM OF THE SEA
 4:11
 VOYAGE TO THE PLANET OF PREHIS-
 TORIC WOMEN 4:6, 4:49, 4:56,
 12:11
 VOYAGE TO THE PREHISTORIC PLANET
 4:49, 7:21, 12:11
 Vuco, Olivera 12:7
- W**
- WAGES OF FEAR, THE 4:7, 10:24,
 10:25, 10:27
 Wah, Yuen 12:16
 Wahl, Corrine 2:54
 Wahl, Ken 2:5
 WAILING, THE 11:5
 WAKE OF THE RED WITCH, THE 11:14
 Walas, Chris 7:9
 WALKABOUT 4:59, 4:61, 12:3
 Walken, Christopher 3:8
 Walker, Robert 2:11
 Walker, Stacey 11:10
 Wallace, Bryan Edgar 3:20, 9:7, 9:13,
 9:17
 Wallace, Edgar 1:22, 4:14, 8:20, 9:13,

- 9:16, 9:17, 9:18, 9:19, 10:13, 11:59
Wallace, Judy 2:29
Wallace, Tommy Lee 9:23
Wallenfels, Jessica 2:42
Walsh, Dermot 9:61
Walsh, Raoul 4:50
WALT WHITMAN: A LIFE 4:4
Walter, Michael 2:18
WALTZ INTO DARKNESS 8:15
Wang, Joey 9:20
Wang, Steve 12:60
WAR AND REMEMBRANCE 7:3, 7:62
WAR AND REMEMBRANCE VOLUME I 7:62
WAR AND REMEMBRANCE VOLUME II 7:62
WAR GODS OF THE DEEP 11:46
WAR OF THE WORLDS, THE 2:34, 12:44
WAR OF THE ZOMBIES 4:5, 5:57
WAR STORIES 1:55
WARCAT 9:4
Ward, Fred 5:12
Ward, Jay 9:35
Ward, Rachel 12:63
Warfield, Chris 11:54
Warhol, Andy 5:6
WARLORD 12:18
Warner, Jack 8:12, 12:30, 12:36
Warner, Jack M. 8:10
Warren, Bill 12:46, 12:47
Warren, Gene 11:22
Warrick, Ruth 11:15
WARRIORS TWO 11:12
WASP WOMAN, THE 9:53
Wasson, Craig 12:18
WATCH ME WHEN I KILL 6:19
WATCH THE BIRDIE 11:6
Waters, John 11:10, 11:62
Watling, Jack 10:50
Watson, Moray 12:38
Waxman, Franz 12:54
Waymon, Sam 3:43, 3:44, 3:46, 3:48, 3:57
Wayne, John 4:10, 11:42
Wayne, Michael 4:10
WE ARE GOING TO EAT YOU 6:14
WE HAVE ALWAYS LIVED IN THE CASTLE 7:56, 7:57
Weaver, Sigourney 1:6, 3:24, 10:38
WEB, THE 11:27
Webb, Clifton 2:46, 11:38, 11:58
Webb, Jack 4:63
Webber, Vic 7:19
Wedekind, Frank 7:55
WEEKEND MURDERS 1:16
Weinert-Wilton, Louis 4:14
Weiss, Marilyn 2:54
Weiss, Robert K. 2:50, 2:52, 2:53, 2:54
Weiss, Ronald 1:15
Welbourne, Charles 11:17
WELCOME TO BLOOD CITY 5:61
WELCOME TO SPRING BREAK 2:13
Weldon, Michael 3:56, 7:48, 11:62
Welles, Mel 4:5, 5:23
Welles, Orson 3:60, 4:47, 4:55, 10:42-10:60, 11:14, 11:15, 11:33, 11:34, 11:47, 12:3, 12:26-12:29, 12:44, 12:63
Wellman, Manly Wade 11:22
Wellman, William 4:50
Wells, H.G. 3:7, 4:23, 8:25, 12:44
Wendel, Lara 8:54
Wenders, Wim 4:61
WE'RE NO ANGELS 11:40
WERE-WOLF OF LONDON, THE 12:54
WEREWOLF IN A GIRLS' DORMITORY 2:13
WEREWOLF VS. THE VAMPIRE WOMAN, THE 1:8
Wertmuller, Lina 3:50
West, Herbert 5:8
West, Mae 8:11
West, Roland 3:3, 3:16, 10:11
WEST SIDE STORY 2:41, 11:4
Westerman, Floyd Red Crow 9:56
Wetzi, Fulvio 10:19
Whale, James 1:27, 2:29, 3:8, 5:14, 5:49, 10:11, 11:34, 11:35, 11:46
WHALES OF AUGUST, THE 11:50, 11:60
Whaley, Frank 9:55
WHAT EVER HAPPENED TO BABY JANE? 5:17, 11:21
WHAT! 2:13, 4:21, 5:36
Wheatley, Dennis 5:7
Wheeler, Bert 12:56
Wheeler, David 3:59
WHEN DINOSAURS RULED THE EARTH 1:7, 2:8, 4:10, 7:8
WHEN THE SCREAMING STOPS 2:62
WHEN WOMEN PLAYED DING DONG 1:16
WHILE THE CITY SLEEPS 11:24, 11:60
WHIP AND THE BODY, THE 4:5, 5:20, 5:36, 7:5, 11:7
WHIRLPOOL 6:18
WHITE BIRD WITH A BLACK SPOT 8:37
WHITE CANNIBAL QUEEN 1:22, 1:38
White, Daniel 1:26, 1:28, 1:37, 9:20, 10:9
White, E.B. 9:3
White, Hugh 3:21
White, Robb 11:28
White, Vanna 4:25
WHITE ZOMBIE 4:6
Whitman, Charles 1:9

- Whitney, William 1:34
 Whitsun-Jones, Paul 12:35
 Whittaker, Dave 2:17, 11:59
 WHO FRAMED ROGER RABBIT? 8:64, 9:58
 WHO? 6:7
 Widmark, Richard 5:7, 6:7
 Wiederhorn, Ken 1:10
 Wiene, Robert 3:11, 7:45, 9:19
 Wiest, Dianne 6:11
 Wilbur, Crane 11:53
 Wilcox, John 8:57
 WILD AT HEART 3:13, 4:17, 4:34, 4:39
 WILD EYE, THE 6:18
 WILD IN THE STREETS 3:17
 WILD IS MY LOVE 4:16
 WILD STRAWBERRIES 4:7
 WILD WOMEN OF WONGO, THE 2:27, 11:20
 Wilde Auge, Das 6:18
 Wilde, Oscar 8:25
 Wilde Weiber des Nackten Westens 11:12
 Wilder, Billy 2:46, 8:55
 WILLIAM PETER BLATTY ON THE EXORCIST 6:25, 6:35, 6:54
 Williams, Barry 3:18
 Williams, Fred 4:11, 10:18
 Williams, Grant 3:63, 11:17, 11:18
 Williams, John 4:22
 Williams, Tennessee 5:30
 Williams, Tony 8:58
 Williamson, Nicol 6:49
 Willis, Don 9:7
 Willman, Noel 4:63
 Wilson, Ajita 4:10, 5:20, 8:64
 Wilson, Lewis 12:39
 Wilson, Scott 5:11, 6:49
 WIND, THE 6:11
 WINDS OF CHANGE 12:16
 WINDS OF WAR, THE 7:3, 7:62
 Winfield, Paul 10:31
 Winger, Debra 7:5
 Winn, Kitty 6:36
 WINNERS AND SINNERS 5:18
 WINNING 7:27
 Winston, Stan 10:37
 WINTER CAROUSEL 9:20
 Wintergate, John 9:12
 Winters, David 1:11
 Winters, Jonathan 11:58
 Winters, Shelley 4:11
 WIRED 1:56
 Wise, Naomi 2:60-2:61, 4:56, 7:29, 9:49
 Wise, Ray 2:40
 Wise, Robert 2:41, 4:18, 4:63, 11:4, 11:15
 WISEGUY 2:5, 4:62, 4:63
 Wisher, William 10:34
 Wishman, Doris 2:7, 2:12, 3:5, 3:7
 WITCH STORY 3:63
 WITCHCRAFT 9:12
 WITCHES, THE 4:17, 4:59, 4:60, 9:3
 WITCHFINDER GENERAL 5:16, 5:50, 5:59, 11:3, 11:29, 11:46, 11:54, 11:56
 WITCH'S MIRROR, THE 2:29, 2:31
 WIZARD OF OZ, THE 2:6, 4:16, 4:17, 4:39, 8:31, 8:37, 9:3, 12:61
 Wohlfahrt, Wolfgang 5:19, 6:15
 Wolf, Brian 1:9
 Wolf, Chris 2:54, 12:64
 WOLF MAN, THE 1:52
 Wolff, Frank 8:7
 Wolrath, Scott 11:11
 WOMAN IN LOVE, A 12:15
 WOMEN BEHIND BARS 1:37, 3:19
 WOMEN IN CAGES 3:8
 WOMEN IN LOVE 5:10
 WOMEN OF CELLBLOC 9 11:12
 WOMEN OF CELLBLOC 9, THE 3:62
 WOMEN OF CELLBLOCK 9, THE 1:32, 1:38, 3:62
 WOMEN OF THE WORLD 6:18
 WOMEN WITHOUT MEN 5:6
 WOMEN'S PENITENTIARY 3:8
 WONDERFUL LAND OF OZ, THE 9:12
 WONDERS OF ALADDIN, THE 5:40, 8:37
 Wong Kee Hung 5:18
 Wong, Raymond 7:13
 Woo, John 4:15, 4:19, 4:20, 7:13, 9:20
 Wood, Bret 4:3
 Wood, David King 12:35
 Wood Jr., Edward D. 2:4, 2:8, 3:4, 4:10, 4:59, 9:12, 11:14
 Wood, Robin 8:58
 Woods, Robert 1:27
 Woolrich, Cornell 2:34, 5:6, 7:11, 8:15, 8:57
 Woolsey, Robert 12:56
 Wordsworth, Richard 12:30, 12:35, 12:38, 12:47
 WORKING GIRLS, THE 7:28
 WORLD OF THE VAMPIRES, THE 2:25, 2:31
 WORM EATERS, THE 11:20
 Woronov, Mary 2:11
 Worth, Brian 12:47
 Wray, Fay 12:4, 12:52, 12:53
 WRESTLING WOMEN VS. THE AZTEC MUMMY, THE 2:31
 Wright, Richard 3:41
 Wu, Ma 11:12
 Wu, Vivian 12:60

Wunderlich, Hans-Joachim 9:6
 Wurger von Schloss Blackmoor, Der 9:7
 Wüstenhagen, Harry 9:9
 Wyeth, Katya 11:21
 Wyler, Richard 1:16
 Wyler, William 1:9, 1:40, 8:55
 Wyndham, Denis 12:35
 Wyndham, John 3:17
 Wynn, Keenan 7:59
 Wynorski, Jim 10:12

X

X FROM OUTER SPACE 12:61
 X THE UNKNOWN 12:47
 Xen Lung Ting 5:18

Y

Yagdfeld, Grigory 9:37, 9:46
 Yarnall, Celeste 7:28
 Yeh, Salley 7:13
 Yellin, Barry 9:5
 Yershov, Konstantin 9:43, 9:47, 12:60
 Yeux sans visage, Les 2:14, 9:14
 Yip, Amy 11:12
 YOG, MONSTER FROM SPACE 8:61
 YOJIMBO 12:3
 YONGARY MONSTER FROM THE DEEP
 12:61
 York, Michael 1:47
 York, Suzannah 4:23
 Yoshiyuki, Kazuko 8:16
 YOU'LL NEVER SEE ME AGAIN 5:6
 Young, Gig 2:8, 5:64
 YOUNG GUARD 8:34
 YOUNG GUNS 10:4
 Young, James 12:57
 YOUNG L.A. NURSES 2 5:64
 Young, Michael 2:54
 YOUNG PLAYTHINGS 12:11
 YOUNG RACERS, THE 4:47, 4:48, 4:50,
 9:53
 Young, Skip 10:12
 YOUNG, THE EVIL AND THE SAVAGE,
 THE 4:27
 YOUNG TÖRLESS 4:27, 7:50, 12:5
 Younkens, Jerry 7:6, 10:9
 YOUTH IN BABYLON, A 6:56-6:57, 9:18,
 9:62
 Yu, (Jimmy) Wang 9:20
 Yuen Biao 6:13, 6:14, 6:15, 10:18, 12:16,
 12:17
 Yuka 1:37, 3:62
 Yulin, Harris 11:22

Yutkevich, Sergey 8:34, 8:39
 Yuzna, Brian 2:11, 5:9, 12:60

Z

ZAAT 8:62
 Zabriskie, Grace 2:39
 ZACHARIAH 6:13
 Zahler, Gordon 1:52
 Zane, Lisa 11:8
 Zaveschaniye 8:38
 Z'Dar, Robert 9:17
 ZED AND TWO NOUGHTS, A 10:12
 Zeder 3:30-3:31, 7:42. *See also* Avati,
 Pupi: Interviews: Zeder
 Zefferelli, Franco 8:41, 8:47
 Zeglio, Primo 10:14
 ZELIG 11:14
 Zeman, Karel 2:14, 8:28
 Zemeckis, Robert 3:9
 ZETA ONE 4:10, 6:6
 Zicree, Marc Scott 1:54, 1:56
 Zimmerman, Vernon 6:13
 Zinker, Der 9:18
 Zinoviev, Peter 7:10
 Zolotoy Klyuchik 8:28, 8:29, 8:35, 8:39,
 9:10
 Zolotye Roga 9:10
 Zombi 3 4:13, 10:18
 ZOMBIE 8:63, 9:64
 ZOMBIE HOLOCAUST 4:24
 ZOMBIE LAKE 1:18
 ZOMBIES 2:5
 ZOMBIES ON BROADWAY 10:27, 12:56,
 12:64
 ZOMBIES THAT ATE PITTSBURGH, THE
 8:62
 Zoo de Cristal, El 4:26
 ZOTZ 11:62
 Zoya 8:39
 Zsigmond, Vilmos 11:15
 ZU: WARRIORS FROM MAGIC MOUN-
 TAIN 6:14, 10:18
 Zucker, Ralph 1:9, 2:9, 7:3, 7:7, 7:32-
 7:45
 Zugsmith, Albert 4:5, 11:60
 Zulawski, Andrzej 9:16
 ZUMA BEACH 8:58
 Zwick, Edward 8:58

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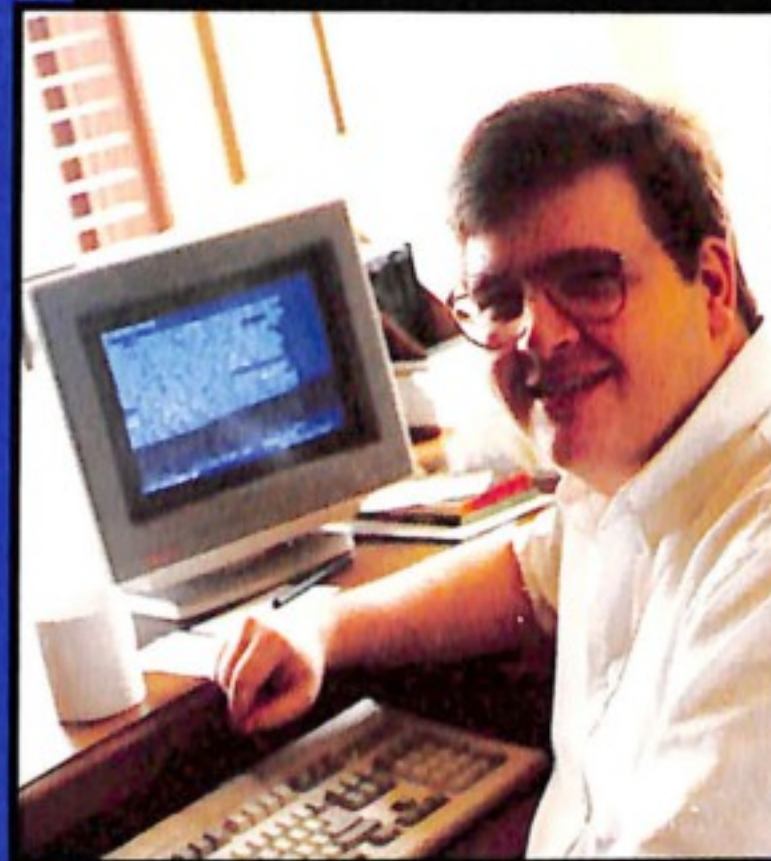


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